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No. 32

MANGAJIN

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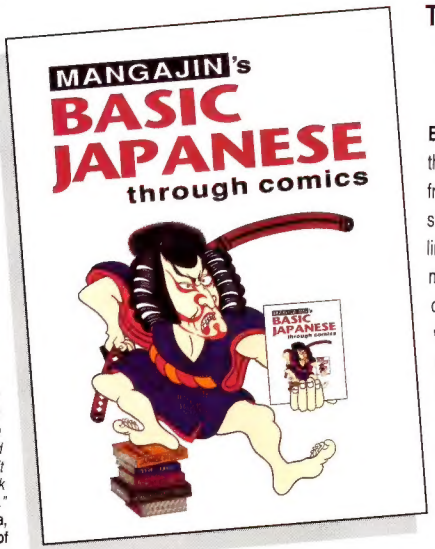

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MANGAJIN

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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MANGAJIN

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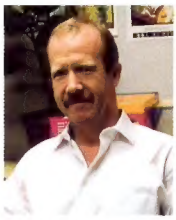
Editor's Note



We get lots of compliments on our covers, and I suspect that there are those who purchase *Mangajin* primarily for its coffee-table value. That's fine with us—having *Mangajin* on your coffee table is at least a step in the right direction.

The original idea behind using adaptations of *ukiyo-e* woodblock print characters on the cover was to show that although *Mangajin* was light and entertaining, it had "culture" too. We had some image problems in the beginning, primarily with people who thought that manga were trash, and that any magazine featuring manga was obviously not worth reading. We have pretty much overcome that perception now. For example, the Japanese Ministry of Foreign Affairs has purchased 240 subscriptions to *Mangajin* for their embassies and consulates around the world as a way of promoting better understanding of Japan and the Japanese language. *Mangajin* has spread to most of the major US universities with Japanese programs, and it's even being used at Japanese universities as a way of teaching English. The largest single segment of our readership, however, is made up of business professionals who recognize the value of *Mangajin* in keeping up with contemporary Japanese language and culture.

At any rate, this issue marks something of a departure from our cover art so far. The cover of this issue may look like computer graphics, but actually it's a hand-drawn simulation (a trend we're sure will catch on with other magazines sometime in the next few years). Even though some of our previous covers used a humorous twist, the style involved only relatively minor changes to the standard *ukiyo-e* approach. In 1994 we want to experiment with new styles and approaches while still maintaining our identity. You can look forward to the "next generation" of *Mangajin* covers.

With two exceptions (No. 3 and No. 6), all of our cover art has been done by Kazuko, a free-lance artist right here in Atlanta. Any comments or fan mail to Kazuko can be sent to our address on the left.

Vaughan P. Simmons

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Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890
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Where have you *ben*?

I really enjoy your magazine, especially as a supplement to my "textbook" study of Japanese. However, when I showed a recent issue to my Japanese friend, she pointed out many examples of "Osaka-*ben*" and "Tokyo-*ben*" in the comics. It is often difficult for foreigners to distinguish between these dialects, and the many others used in Japan. In the future, could you alert us when a particular dialect is being used? This would help your readers appreciate the diversity of the Japanese language, and would also help us avoid mistaking "*ben*" for standard Japanese.

CARLTON B. COLTRANE
Ibaraki, Japan

We generally mention somewhere in a story or strip that dialect is being used (and frequently give the standard Japanese equivalents), but space limitations make it impossible to mark every occurrence of dialect. Your point is well taken, however, and we will make renewed efforts to clearly identify occurrences of dialect. While it is important to know the difference between dialect and standard Japanese, dialects or traces of dialects, are so widely used that the "danger" you describe is almost impossible to avoid unless you stick completely to textbooks.

Michigan & Mi-Shiga-n

Last summer, our state of Michigan celebrated 25 years of a successful sister-state relationship with Shiga Prefecture in Japan. Michigan is not a rich state, by any means, and so our sister-state board came up with the idea of a T-shirt billboard as a fund raiser. I had been turning over in my mind the idea for a unique logo, to symbolize our relationship with Shiga Prefecture. The idea was really simple: the kanji used to write the name of our sister-state look like this: 滋賀. By adding the hiragana み *mi* at the beginning and ん *n* at the end, we came up with み滋賀ん, or *mi-shiga-n*, which sounds like the name of our state (with the kanji for our sister-state in the middle).

JOHN J. COVELL
Belmont, MI

Just goes to show that you don't have to be Japanese to make a share *(洒落, "pun/wordplay").*

Linguistic lingo

I refer you to *Mangajin* No. 29, the Pronunciation Guide on page 31, which has a category about the "*n*" sound in Japanese. A comparison is made between *kin'en* and *kinen*, stating that the former has four syllables and the latter three syllables; in fact, both have only two syllables. The correct unit of metrical time to describe the amount of "beats" in a word is the mora; in this case, four morae in *kin'en* and three morae in *kinen*.

FRANCIS VASSALLO
Alameda, CA

*(*Mangajin *translation editor, Wayne Lammers, replies:) In* Mangajin *we usually try to explain grammar and vocabulary using familiar language rather than technical terms. For the lay student of the Japanese language—by which we mean any student, novice to near-native speaker, who is not also well versed in linguistic science—"one syllable" in Japanese conventionally means "one kana" when speaking of writing and "one metrical beat" when speaking of pronunciation, and it's in this sense that we say* きんえん (kin'en) *is four syllables and* きねん (kinen) *three.*

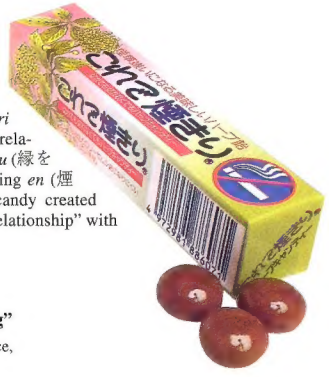
This usage reflects the way kana are introduced to beginning students as each representing a full syllable, including ん (n), *which is typically referred to as "syllable* n*" (to distinguish it from the* n *that occurs in* na, ni, nu, ne & no*).*

(continued on page 48)

BRAND NEWS

Innovative uses of the Japanese language

これで煙きり
Kore de En-kiri
"Quit Smoking with This"



An herbal candy to help smokers kick the habit, *Kore de En-kiri* makes use of the fact that the two kanji 煙 ("smoke") and 縁 ("relationship/connection") can both be read *en*. The expression *En o kiru* (縁を切る) refers to "Cutting/severing a relationship," but by combining *en* (煙 "smoke") and *kiri*, a noun form of the verb *kiru*, the makers of this candy created a name that would appeal to smokers who wanted to "sever their relationship" with smoking. The product description on the package reads:

煙草嫌い	になる	美味しい	ハーブ	飴
Tabako-girai	*ni naru*	*oishii*	*hābu*	*ame*
tobacco/cigarettes-dislike	become/come to	delicious	herb(al)	candy

"The delicious herbal candy that makes you dislike smoking"

- *-girai* is from *kirai*, a noun referring to a feeling of dislike/repugnance, so *tabako-girai* = "a person who dislikes cigarettes."

Thanx to: Sekai Shuppan Kenkyū Center

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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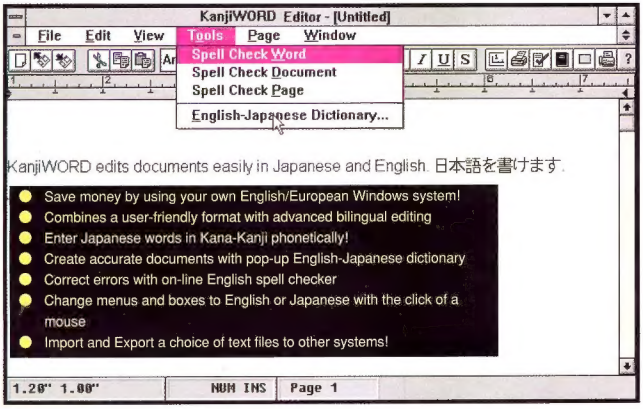
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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

After a poor rice harvest due to a cool summer, Japan has been forced to partially open its market to rice imports. A Diet resolution has effectively kept foreign rice out of Japan, although theoretically it could have been imported if it was needed to meet domestic demand. Prime Minister Hosokawa pushed to open the market, but members of the Diet from agricultural constituencies fought every step of the way. Public opinion polls over the last few months show that most Japanese are in favor of accepting rice imports.

This cartoon is from the *Asahi Shinbun* of December 9, a few days before Hosokawa made the official announcement of the partial opening of the rice market on December 13. Japan agreed to gradually increase rice imports to eight percent over a period of six years starting in 1995, and then shift to a system of slowly declining import tariffs. Here, Hosokawa forcefully forms *nigiri meshi* ("rice balls") out of imported rice around the resisting Diet (represented by the Diet building).

握り（つぶし）飯　針　すなお

Diet: 「国内　完全　自給」　国会　決議
Kokunai *kanzen* *jikyū* *kokkai* *ketsugi*
domestic perfect/complete self-reliance Diet/parliment resolution
"Diet resolution: Complete domestic (rice) self-sufficiency."

Rice cooker: 部分　開放　米
Bubun *kaihō* *kome*
part liberation/liberated rice
Rice from the partially opened market

Caption: 握り（つぶし）　飯
Nigiri (tsubushi) *meshi*
grip smash/crush rice
Squeezed (crushed) rice ball
Squeezed (to death) rice ball

(Artist) 針　すなお
Hari *Sunao* (Name of the artist)—a "pen" name

- the Japanese Diet passed a resolution against importing rice in 1988. Such resolutions are not law, they merely serve to demonstrate the opinions of the Diet. The new policy goes completely counter to this resolution.
- *nigiri* is the noun form of *nigiru,* "grip/grasp," and *meshi* means "(cooked) rice." *Nigiri meshi,* also called *onigiri,* are rice balls shaped by squeezing them, usually with the hands.
- *tsubushi* is the noun form of *tsubusu,* "crush/smash." In the context of legislation/policy-making, *nigiri-tsubusu* means "crush/kill/shelve (an idea/plan/resolution/etc.)," and implies that some strong-arm tactic is used to crush resistance.

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MAD*AD

Mad Amano is well known in Japan for his satire and political parodies. A former planning manager with Hitachi, he left the corporate life in 1974 when he won the cartoon prize of *Bungei Shunju*, a leading Japanese journal of political and social commentary. Although he works almost exclusively for the Japanese press, he also has an office in the US, and he targets the politics and happenings of other countries as much as he does those of Japan. Mad Amano makes full use of the punning potential inherent in the many homonyms found in Japanese.

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1

Clinton: 米 の 国 の 中 でも 特に おいしい カリフォルニア米 を たっぷり 使った
Kome no kuni no naka de mo toku-ni oishii Kariforunia-mai o tappuri tsukatta
rice of country of inside even in especially tasty California rice (obj.) plenty used

「栗n'豚 弁当」 は いかがすかぁー。
"Kurinton Bentō" wa ikaga su kā–?
chestnut & pork box lunch as-for how about it?

"How about a 'Clinton Bento,' chock full of California rice, the tastiest in the land of rice/USA?" (PL3)

- *bentō* is becoming increasingly familiar to English speakers as a word referring to Japanese-style, rice-based box lunches. Spelling it "Bentow" probably reflects the American tendency to pronounce the last syllable like English "tow/toe," with a closing diphthong, instead of simply lengthening the open *o* sound. *Ekiben* (from *eki* ["station"] + *bentō*) hawkers traditionally walked up and down the train platform shouting *bentō, bentō* whenever a train stopped, but have been increasingly replaced by stationary bento stands/kiosks in an era when most train windows are sealed shut.
- *kome no kuni*, literally "land of rice," is a word play on 米国 *Beikoku*, the traditional kanji name for the United States.
- *kuri* ("chestnut") + *n'* (from English "and") + *ton* ("pork") combine to make a pun on the name クリントン "Clinton."
- *kome no kuni no naka de mo toku-ni oishii* is a complete thought/sentence ("is especially tasty even among [the rices of] the land of rice/USA") modifying *Kariforunia-mai* ("California rice"), and the entire first line is a complete sentence modifying *Kurinton Bentō* ("Clinton Bento"): "A Clinton Bento in which California rice, that tastiest of rice in the land of rice/USA, has been plentifully used."
- *ikaga su ka* is a dialect/informal *ikaga desu ka*, "how is it/how about it?" here meaning "how would you like . . . ?"

2

Clinton: 防虫・ 防腐 のための 薬品 を、アメリカ 基準 で たっぷり かけて
Bōchū, bōfu no tame no yakuhin o, Amerika kijun de tappuri kakete
anti-pest anti-decay for purpose of chemicals (obj.) American standards by/according to plenty covered/sprayed-and

輸出した 米 の 弁当 は いかがですかぁー。
yushutsu shita kome no bentō wa ikaga desu kā–?
exported rice of bento as-for how about it?

"How about a bento (made) of rice exported with a plentiful dose of pesticidal and preservative chemicals according to American standards." (PL3.)

- the complete thought/sentence ending in *yushutsu shita* ("was sprayed according to American standards with plenty of pesticidal and preservative chemicals and exported") modifies *kome* ("rice"), which in turn modifies *bentō*.

3

Clinton: アメリカの 大豆 でつくった油揚げ をアメリカの 大豆 でつくった 醤油 で 味つけして
America no daizu de tsukutta aburage o Amerika no daizu de tsukutta shōyu de ajitsuke shite
USA 's soybeans with made aburage (obj.) USA 's soybeans with made soy sauce with seasoned-and

アメリカの 米 で 作った「いなり鮨」、
Amerika no kome de tsukutta "Inarizushi,"
USA 's rice with made inarizushi

"Or how about some *inarizushi*, made with American rice stuffed in *aburage* made from American soybeans flavored with soy sauce made from American soybeans, . . .

アメリカの 米 を 磨いて つくった「吟醸酒」、
Amerika no kome o migaite tsukutta "Ginjō-shu,"
USA 's rice (obj.) polished/milled-and made (type of sake)
"or some (special) *ginjō* sake made by milling American rice, . . .

アメリカの 麦 でつくった ビール なんか も いかがすかぁー。
Amerika no mugi de tsukutta biiru nanka mo ikaga su kā–?
USA 's wheat/barley with made beer things like also how about it?
"or some beer made from American barley?" (PL3)

- *mugi*, usually translated as "wheat," actually refers to a class of grains (barley, wheat, oats, rye), each of which have more specific individual names.
- each of the . . . *de tsukutta* clauses is a complete thought/sentence modifying a noun.
- *inarizushi* refers to thin *aburage* ("deep-fried tofu") seasoned with sugar and soy sauce and stuffed with vinegared "sushi rice." *Sushi* changes to *-zushi* in combinations. *Ginjō-shu* is made from highly milled rice (see *Mangajin* #25).

4

星条旗 弁当 栗n'豚 弁当
Seijōki Bentō Kurinton Bentō
star-stripe-flag bento chestnut & pork bento
Stars&Stripes Bento **Clinton Bento**

- *Seijōki bentō* is a play on the Japanese *Hi no Maru* ("round sun," referring to the Japanese flag) *bentō*, which has a red *umeboshi* in a field of white rice.
- *amaku* is the adverb form of *amai* ("sweet"), and *shoppaku* is the adverb form of *shoppai* ("salty" — here an antonym for "sweet": i.e., "seasoned with salt but little or no sugar").

5

甘く煮た 栗 がたっぷり 入った ご飯 に、しょっぱく煮つけた 豚肉。田舎 の 駅弁 の 人気者。
Amaku nita kuri ga tappuri haitta gohan ni, shoppaku nitsuketa butaniku. Inaka no ekiben no ninki-mono
sweet-simmered chestnuts (subj.) plenty mixed in cooked rice together with/& salt-simmered pork country of ekiben of popular one

Rice mixed with lots of sweetly simmered chestnuts, together with pork seasoned in a savory broth. A favorite among country ekiben!

6

Bentow あーかん荘
Bentō Ākan-sō
bento (name)-inn/shop
Bento Shop Arkansas

- the suffix *-sō* can denote a "villa/inn/apartment house," but is also used in the names of shops specializing in traditional food items like tea, sweets, or local delicacies.
- あーかん荘 is a pun on アーカンソー *Ākansō*, the katakana rendering of "Arkansas." Using hiragana instead of katakana makes it look/feel more traditional. *Ākan* doesn't have any meaning in Japanese.

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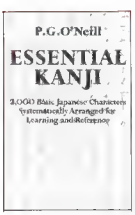

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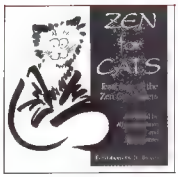

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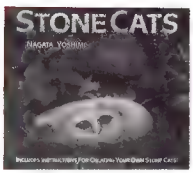

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Yoshimi Nagata's stone cats are every bit as bewitching and entertaining as the furry felines who share our homes and lives. Choosing stones with accommodating shapes, he draws, paints, and varnishes, to concoct a collection of cats droll and daffy, mysterious and majestic. Easy-to-follow instructions help you to create your own family of fossil felines.

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Sanki Saitoh, one of the leading haiku poets of the twentieth century, was also a writer of offbeat short stories. The stories in *Kobe Hotel* are based on the author's experiences during WWII, when he lived in a run-down hotel in the city of Kobe. Wartime Japan is recreated in the adventures of colorful group of Japanese expatriates stranded in the hotel during the war. The final stories are set in the postwar days: a visit to Hiroshima, and to a brothel built for occupation soldiers.

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週刊誌 SHŪKANSHI

Purveyors of Sex, Gossip, Comics, Booms, Exposés, Scoops and Scandals

by
Adam Fulford

They're lurid, they're lascivious, their fare ranges from bare-breasted women to bald-faced lies, but their influence extends from the torrid soaplands of Kawasaki to the corridors of power in Nagatachō—and, as of 1993, to the Imperial Household itself.

Shūkanshi (週刊誌, "weekly magazines") are a major media phenomenon in Japan. Standing somewhere between *People* magazine, *Newsweek*, and supermarket tabloids, with a dose of old-fashioned muckraking stirred in, they present a lively and very popular alternative to the staid and sober daily papers and generally more "serious" monthly magazines.

As well as scrambling to identify or engineer the latest boom or buzzword, they compete with each other by engaging in risky and risqué coverage, striving to appeal to the lowest common denominator of taste among their potential readers. For many, this means filling their pages with material of dubious quality, veracity and morality. A peek at their garish advertising posters hanging in train and subway cars each week gives the flavor of their offerings.

"The Perverted Archipelago, Japan"
変態列島ニッポン
Hentai Rettō, Nippon

"The Poor Rice Harvest Is a Man-made Disaster"
コメ凶作は人災だ
Kome Kyōsaku wa Jinsai Da

"I Saw Kadokawa Haruki Snorting Cocaine"
私が目撃した角川春樹のコカイン吸入現場
Watashi ga Mokugeki Shita Kadokawa Haruki Kokain Kyūnyū Genba

Inside their covers, the magazines generally live up to the sensationalism of their ads. Gossip, especially about showbiz, political or sports figures, abounds. Sex is a mainstay; there are nearly always glossy nudes, how-to articles, and in the raunchier magazines, reviews of the latest porn flicks, and guides to "massage" parlors and "health" clubs are standard fare. One magazine, *Shūkan Hōseki*, offers snapshots of a dozen or so young women who were stopped on the street and asked to pose (dressed, for a change)—then invites its readers to guess which of them are still virgins, and which have "graduated." The answers, apparently provided by the young ladies themselves, appear on another page.

What sets the Japanese weeklies apart from their closest counterparts in the United States is their heavy attention to politics. America's supermarket scandal sheets confine themselves mostly to Hollywood stars, Elvis sightings and UFO visits, while Japanese magazines such as *Shūkan Bunshun* are just as likely to jump on politicians. Although *Bunshun* can't be credited with bringing down the administration of Miyazawa Kiichi in 1992, you can bet his cause wasn't helped by a headline that read: "Dear Prime Minister Miyazawa, You Really Are A Useless Fart."

That headline is what weekly magazines are all about: cynical, funny, provocative, bold, and, OK, schoolboyish, but it's precisely this youthful energy that makes them such an effective antidote to the seriousness of "official Japan."

Barely a week goes by without each magazine claiming a *dokusen sukūpu* (独占スクープ), or exclusive scoop, about some scam or scandal. Headlines often boast of information that "the big papers just can't write about," or that "you don't see on television." Often these turn out to be less than meets the eye, but from time to time they hit pay dirt.

(continued on page 18)

• purveyors = 供給者 *kyōkyūsha* • bald-faced lies = 大胆な/真っ赤なウソ *dattan-na/makka-na uso* • muckraking = 醜聞あさり *shūbun asari* • veracity = 真実性/正確さ *shinjitsu-sei/seikaku-sa* • porn flicks = ポルノ映画 *poruno eiga* • (hit) pay dirt = 貴重な情報/掘出物(を見つける) *kichō-na jōhō/horidashimono (o mitsukeru)*

The Bashing of Empress Michiko

Weekly magazines have a reputation for picking up subjects that the big newspapers find too hot to handle, and a fine example of this was provided in 1993 by magazine reports on the Imperial Household.

It was a monthly magazine, *Takarajima 30* (宝島30), that got things rolling when, in its August 1993 issue (there were sporadic reports earlier than this that questioned the Imperial Household), it ran a story by one "Ōuchi Tadashi," (大内礼) who claimed to be writing from a vantage point "behind the chrysanthemum curtain," and who made various criticisms of the Imperial family, and Empress Michiko in particular.

Brace yourself. One of the principal complaints was that the Imperial couple asked their staff to make instant noodles in the middle of the night. Another was that constant changes of clothing were turning the palace into a dry cleaning establishment; others were that the Emperor and Empress had "bourgeois" tastes in holiday destinations; more serious perhaps was the suggestion that the Empress was in fact the supreme power within the palace.

This almost unthinkable breach of protocol made the nation—or at least the Japanese media world—catch its breath.

Shūkan Bunshun and *Shūkan Shinchō* were soon on the case, but it was *Bunshun* that really took the ball and ran with it. In a series of pointed articles that ran in September and October, *Bunshun* delivered jab after jab at the Empress.

Bunshun found fault with the Imperial couple for being away in Europe when the new coalition government was formed in Japan, and put the blame on the Empress; it said the Empress had ordered the razing of woods on the palace grounds that had been loved by the Shōwa Emperor; it claimed that the Imperial Couple didn't like Self-Defense Force uniforms (on their return from Europe, the party welcoming them included a senior military official in civilian dress).

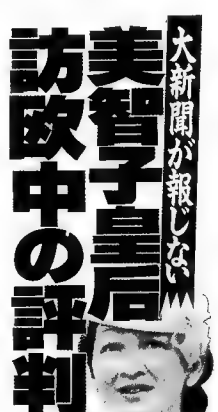
This was daring reporting, even reckless, because *Bunshun* couldn't have any idea how its readers would react to an attack on the highest institution in Japan.

While *Bunshun* raged on, *Shinchō* became rather quiet, but then the counterattacks began. By October, the women's weeklies were beginning to speak up for the Empress, and *Shūkan Asahi*, an old foe, really tore into *Bunshun*. In its October 15 issue, *Shūkan Asahi* called *Bunshun*'s theory about the SDF uniforms "ultra groundless" (超根拠レス, *chō-konkyo-resu*). *Bunshun* immediately struck back with an article headlined: "Is *Shūkan Asahi* a PR Magazine For The Imperial Household Agency?" (see below).

But then the Empress collapsed and lost her powers of speech. So did *Bunshun*. It was said that the collapse had been caused in part by inaccurate media reports. By now, the weeklies had their own name for that: Michiko-bashing (美智子皇后バッシング, *Michiko-Kōgō basshingu*).

In its issue of November 11, *Bunshun* broke a two-week silence with an apology to the Imperial Household, and an article in which it expressed regret about certain inaccuracies in its reporting. But the overall impression left by the article was that *Bunshun* remained unbowed. It accused "the big newspapers," "reporters' club journalists," and "the mass media" of failing to report adequately on the Imperial Household. *Bunshun*'s parting shot—fired before the weekly resumed a silence about Imperial matters –was that among the world's royal families, it is only the Japanese Imperial Household whose "legal standing is unclear."

One in the series of "bashing" articles, this headline is from a newspaper ad for *Shūkan Bunshun*.



大新聞	が	報じない
Daishinbun	*ga*	*hōjinai*
big newspaper(s)	(subj.)	don't report/cover

The big newspapers don't report (it)

美智子 皇后		
Michiko Kōgō		
(name) Empress		
訪欧中	の	評判
Hōō-chū	*no*	*Hyōban*
while visiting Europe	('s)	reputation/gossip

Empress Michiko's reputation during her trip to Europe

- the word *hyōban* basically means "reputation/public estimation." It can have positive or negative implications depending on the context, and the ambiguity makes it a good choice for this headline.

A counter-counterattack by *Shūkan Bunshun* on *Shūkan Asahi* (from a newspaper ad for *Shūkan Bunshun*). *Asahi* had criticized *Bunshun*'s article claiming that the Imperial Couple didn't like Self Defense Force uniforms (see text above).

週刊朝日	は	
Shūkan Asahi	*wa*	
(mag. name)	as-for	
宮内庁		の
Kunaichō		*no*
Imperial Household Agency		('s)

PR誌か

Pii-āru shi	*ka*
PR magazine	(?)

Is *Shūkan Asahi* a PR Magazine For the Imperial Household Agency?

- the smaller type at the bottom reads *Hin surya don suru*, "Poverty dulls the mind," implying that the Asahi's tight financial situation had adversely affected its journalistic judgement.

• from a vantage point behind the chrysanthemum curtain = 菊のカーテンの裏(宮内庁のインサイダー)の観点から *kiku no kāten no ura (kunaichō no insaidā) no kanten kara* • "bourgeois" tastes = ブルジョア趣味 *buruyoa shumi* • breach of protocol = (慣習的な)きまりを犯すこと *(kanshū-teki-na) kimari o okasu koto* • coalition government = 連立政権 *renritsu seiken* • the highest institution = 最高機関 *saikō kikan*

Japan's Top Weeklies

Japan's top *shukanshi* can be grouped into several categories or niches; we've selected a couple of representative magazines from each. Circulation figures are taken from The Japan Bureau of Circulation Audit (ABC) Report for 1992. Figures for magazines not monitored by the ABC are estimates, indicated by (est.).

Reputable *shūkanshi*

Shūkan Bunshun • 週刊文春

Circulation: 688,384
Published by Bungei Shunjū

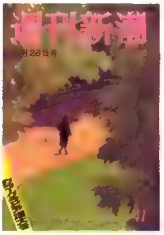
Targeted at readers in their late 30s and 40s who the publisher claims have "above average awareness of social issues and ambitions to improve their lifestyle." Women are said to comprise one third of the readership. *Bunshun* is famous for its long-standing feud with the newspaper *Asahi Shinbun*. Both are anti-establishment, *Bunshun* taking a mildly anarchic stance, while *Asahi* hovers to the left of center, but *Shukan Bunshun* feels that its rival's criticisms are not constructive.

Shūkan Shinchō • 週刊新潮

Circulation: 527,861
Published by Shinchōsha

A sober weekly covering current issues. Similar to *Bunshun* but not quite as journalistically aggressive. *Shinchō* regards itself as a "specialist in common-sense matters." It believes in standing up to authority and claims it is loath to indulge in copycat journalism.

Over half the readers are white-collar workers and it is mandatory reading for company executives and middle management, although it's also considered suitable for the entire family.



From the major newspapers

Shūkan Asahi • 週刊朝日

Circulation: 410,043
Published by Asahi Shinbunsha

Because of its newspaper connection, *Shūkan Asahi* frequently features material which expands on stories covered by the paper and television station (TV Asahi). Nearly half the readers are said to be women, many of them university graduates. Male readers are mostly in their mid 30s to mid 40s, with a high level of education and income.

Sunday Mainichi • サンデー毎日

Circulation: 207,549
Published by Mainichi Shinbunsha

Targeted at salarymen in their 40s, but it is also subscribed to by over 47,000 households and is thus likely to be read by housewives as well. Like *Bunshun, Shinchō* and *Asahi, Mainichi* claims a highly educated, influential readership, but its circulation is the lowest of these. Editorial "themes" change frequently. The most recent has been "equality of the sexes."

Shūkan Yomiuri 週刊読売
is the third entry in this category.

Down & dirty

Asahi Geinō アサヒ芸能

Circulation: 306,440
Published by Tokuma Shoten

This earthy publication is a descendant of the tabloid newspaper *Geinō Gossip*. The word *Geinō* refers to the entertainment world, which *Asahi Geinō* still covers, along with general scandals, commercial sex, and the *yakuza* (gangster) beat. As might be expected, there are plenty of scantily clad females gracing the pages.

Shūkan Jitsuwa 週刊実話

Circulation: 270,460
Published by Nihon Jānaru Shuppan

Perhaps even more than *Asahi Geinō*, *Shūkan Jitsuwa* specializes in covering the world of *yakuza*, who apparently enjoy the attention, but who have been known to object violently to what they consider unfair reporting.

Shūkan Taishū 週刊大衆
is also in this morally dubious category.

• long-standing feud = 長年にわたる反目 *naganen ni wataru hanmoku* • be loath to ～ = ～(する)のがいやだ *～(suru) no ga iya da* • indulge in copycat journalism = まねっ子ジャーナリズムにふける *manekko jānarizumu ni fukeru* • mandatory reading = 必読書籍/刊行物 *hitsudoku shoseki/kankobutsu* • scantily clad = わずかしか衣服を着ていない/つけていない *wazuka shika ifuku o kite inai/tsukete-inai*

Photo magazines

FOCUS
Circulation: 850,000 (est.)
Published by Shinchōsha

Friday • フライデー
Circulation 950,00 (est.)
Published by Kōdansha

There's not much difference between these two popular photo weeklies. Covering a variety of topics, from natural disasters to sports to politics (with a little cheesecake thrown in for good measure), both feature large, mostly black and white photos with some explanatory text. "I've been FOCUS-ed!" (*fōkasu sareta*) is the inevitable wail from showbiz people, sports stars, prominent businessmen and politicians who've been caught off their guard. FOCUS is the source of the Mad (Amano) Ads occasionally featured in *Mangajin*.

Beauty parlor favorites

These two, plus *Shūkan Josei*, are standard fare at beauty parlors, although in the trendiest sections of Tokyo they've been replaced by the likes of *Hanako* (a "trend" weekly) and *An An*. Eighty percent of their readers are women in their 20s and 30s, and they are still the top-selling women's magazines.

Their ability to keep young women happy with endless showbiz gossip, tame stories about the Imperial Family, and beauty and health tips have earned them the reputation of being totally immune to bad times, but the recent recession has produced a downturn in advertising revenue. Daytime gossip programs and "wide shows" on TV are competition in a sense, but sometimes the shows feature material from these magazines.

Josei Seven • 女性セブン
Circulation: 746,617
Published by Shōgakkan

Josei Jishin • 女性自身
Circulation: 756,482
Published by Kōbunsha

Mavericks

SPA!
Circulation: 400,000 (est.)
Published by Fusōsha

Describes itself as an urban weekly, the opinion leader for the post-baby-boom generation. Over 70% of the readers are male white-collar workers in their 20s and 30s, while the remaining 30% are young women. *SPA!* provides information on politics, current affairs, social climate, sex, fashions and leisure activities. It's printed on glossy paper, enhancing the impact of numerous color photos and illustrations. *SPA!* stands for "Sportive, Positive and Aggressive."

AERA
Circulation: 230,000 (est.)
Published by Asahi Shinbunsha

Essentially a news magazine with a strong *Asahi* (somewhat left of center) flavor; in appearance it's almost a Japanese version of *Newsweek* or *Time*. No sex, scandals or serialized novels. Useful for people seeking substantial data on current topics and convenient for students of Japanese because it has kana notations on the more difficult words and names. Slim (around 90 pages) and visually pleasing.

Weekly プレイボーイ *(Playboy)*
Circulation: 644,000 (est.)
Published by Shūeisha

Although there's no connection with the US *Playboy*, it lives up to the name with a generous helping of young Japanese gals in seductive poses. It has a more serious side, too, with articles on politics, education, sports and some unusual topics, as in a recent theory that Sumerians visited Japan 4,000 years ago.

• inevitable wail = 必然的な/おきまりの嘆き *hitsuzen teki-na/okimari no nageki* • showbiz people = 芸能人 *geinōjin* • immune to bad times = 不況知らず *fukyō shirazu* • social climate = 社会情勢 *shakai jōsei* • kana notations = ふりがな *furigana* • seductive poses = 挑発的な/誘惑的なポーズ *chōhatsu-teki na/yūwaku teki na pōzu*

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Japan's Top Weeklies

(continued from page 17)

Salaryman standbys

Shūkan Post • 週刊ポスト
Circulation: 661,929
Published by Shōgakkan

Readers are mostly businessmen in their 30s and 40s, living within an hour's commute from work. *Post* has gained a favorable reputation for its long campaign against political corruption. One of its current manga features a topical theme: a construction company scandal. *Post* also has a fairly high cheesecake content.

Shūkan Gendai • 週刊現代
Circulation: 510,306
Published by Kōdansha

Claims to be the salaryman's weekly, featuring a practical approach to bettering his lot. A recent issue answered questions on falling wages and unemployment, new problems for the Japanese worker. *Gendai* generally has less nudity than *Post*.

(continued from page 14)

It was a weekly, after all, that brought down Prime Minister Uno Sōsuke in 1989. Casting off an old taboo about not making a fuss over the sex lives of politicians, *Sunday Mainichi* reported Uno's dalliance with a geisha. Uno was swept up by the wave of moral righteousness that had broken after the Recruit scandal and it left him high, dry, and out of a job.

Even when they don't break a big story themselves, the weeklies will hang onto it like bulldogs, splashing every development, no matter how small, across their pages like news of the Second Coming. During the Recruit scandal, one magazine ran photos of various high-ranking politicos with cartoon-like word balloons quoting their denials of any connection in one issue, then their admissions of involvement a few weeks later.

With so many publications in the same genre, there is fierce competition, of course. There are virtually no subscriptions—readers pick them up at bookstores, and in train stations, and can easily switch from one to another on impulse. An important survival strategy is to distinguish themselves also from the faster media of newspapers and television, by finding information that the reader can't get elsewhere, sooner.

But how do weeklies employing a few dozen editors and writers compete for scoops with, say, national dailies that boast

(continued on page 44)

• political corruption = 政治汚職 *seiji oshuku* • better his lot = 出世する/地位を向上する *shusse suru/chii o kōjō suru* • dalliance = 情事 *jōji* • politicos = 政治家 *seijika*

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TV Dinners

Television programs about food—both cooking and eating—are perennial favorites in Japan, but they are changing to keep up with the times.

by Elizabeth Andoh

Scanning a typical daily listing of Japanese television programs will remove any doubt about the national obsession with food. Although the total number of channels broadcast in even the largest cities in Japan are scant compared to the many channels visible in small communities throughout the US, the sheer number and variety of programs devoted to food on Japanese TV is staggering.

In addition to the many regularly scheduled variety and quiz shows, contest programs, and news broadcasts that often include food features, elaborate "specials" devoted to seasonal and/or regional food products fill the airwaves. Some programs focus on how to prepare food, others are more interested in showing the enjoyment of it.

In the instructional category, perhaps the best known, and longest running, show is *Kyō no Ryōri* (今日の料理, "Today's Cooking"), broadcast on weekday mornings from 10:05 to 10:30 AM, and repeated at night from 9 to 9:25 PM, by NHK (日本放送協会, Nippon Hōsō Kyōkai, "Japan Broadcasting Corporation," which maintains several national educational channels). For more than a quarter of a century now, the familiar tinklebell theme song and guest/host-dialogue format has prevailed. Different cooking *sensei* (先生, "teacher" or "master") are invited to prepare two or three dishes for each televised segment. The role of host or hostess on these kinds of shows involves prompting the guest teacher to reveal his or her "secrets" in addition to repeating essential information such as how much soy sauce to use or how long to boil the spinach. As with all of NHK's educational programs, companion soft-cover text books are published monthly. These cooking texts look like ordinary commercial magazines with recipes, process photos and illustrations; they contain lots of paid advertisements and are sold in nearly every bookstore throughout the country.

Seven-year-old Mai-chan's *Hitori de Dekiru Mon* cooking program is popular with the latchkey set

Because of limited bookshelf space, I recently gave up my 25-year collection of *Kyō no Ryōri* magazines, but not before carefully clipping out evidence of dietary and social change over the past two and a half decades. Among young adults there has been a recent revival of interest in regional and home-style Japanese cooking, primarily because the new generation has come of age unable to make anything but instant miso soup. Current programs on Japanese food include information on such basic things as how to make *dashi* (だし, basic soup stock) and wash rice. Twenty years ago it was presumed that everyone already knew those things. Today's lessons devoted to Western-style foods include a wide range of dairy products, and hybrid dishes such as *korokke* (コロッケ, croquettes) and potage (ポタージュ, creamed soup). Chinese-style cooking, especially noodle dishes and dumplings, accounts for much of what the student and young adult population eat every day. Ramen soup noodles or *gyōza* (pan-fried) dumplings have become so assimilated into the Japanese diet it may not be fair to call them "Chinese" any longer.

Not only have palates changed over the years in Japan, but so have lifestyles. In particular, the family unit has undergone enormous modification. Although the ideal of Mom's home cooking, and an extended family with three or more generations housed under the same roof, still persists, the reality of "latchkey" kids is part of contemporary, urban Japan. So, the most recent addition to NHK's cooking round-up is *Hitori de Dekiru Mon* (ひとりでできるもん, "I Can Do It By Myself"), featuring 7-year-old Mai-chan and her younger brother Bun.

• scant = 少ない *sukunai* • sheer number and variety = 多大な数とバラエティ *tadai-na kazu to baraeti* • staggering = 驚異的 *kyōi-teki* • elaborate = 大規模な *daikibo-na* • was presumed that = . . . とみなされた . . . *to minasareta* • become assimilated = とけこむ *tokekomu*/同化される *dōka sareru*

Broadcast weekday mornings from 8-8:15 and repeated in the evenings from 5-5:15, Mai-chan's menus in the past few weeks have included *omuraisu* (オムライス, omelette filled with ketchup-flavored rice), *karē pan* (カレーパン, curry-filled rolls), and French-style vichyssoise. Adults are conspicuously absent from the TV cast. Rather, Mai-chan is ably instructed in her lessons by cartoon characters—a benevolent, Santa Claus-like *Kukkingu* (クッキング, "Mr. Cooking"), two robot-like creatures Ojama オジャ魔 and Yajama ヤジャ魔 *(jama* means "nuisance"), and three giggly girls, the Ikenai sisters *(ikenai* means "mustn't do" or "naughty"). Although the names of some of these characters suggest they are possible troublemakers, things are pretty happy-go-lucky in *Tokimeki* ("Great Happiness") Land. In addition to providing actual recipes, the programs' songs and quizzes teach, and test, young viewers' knowledge of things such as how yeast works, where flour comes from, and how to use sharp knives safely. Mai-chan has an enthusiastic following and program time is often spent reading letters and showing off drawings made by her fans. I know that had this program been around when my daughter was little, Mai-chan would have been her idol.

Kuishinbō Banzai! travels all over the world in search of good (or unusual) food.

Kids aren't the only ones learning to cook from television. "Cooking Papa," an animated half-hour program, is aimed at "married bachelors." Yes, I know that's an oxymoron. But it's also the best way to explain the *tanshin funin* 単身赴任 phenomenon (literally "going to a post alone"). It is increasingly common for Japanese families to be split geographically, with the salaried worker (most often the husband/father) in one city and the spouse and children in another. Typically such split households meet only on weekends, and even then, it is rare that everyone's schedule permits more than a few hours of shared time. I'm sure that most social scientists studying this situation would recommend

(continued on page 28)

• vichyssoise = ビシソワーズ *bishisowazu* • conspicuously = 目立って *medatte* • benevolent = やさしい *yasashii*/善意ある *zen'i aru* • enthusiastic = 熱心な *nesshin-na* • oxymoron = 撞着語法 *dōchaku gohō* [両立しない語句を並べて新しい効果をねらう語法 *ryōritsu shinai goku o narabete atarashii kōka o nerau goho*]

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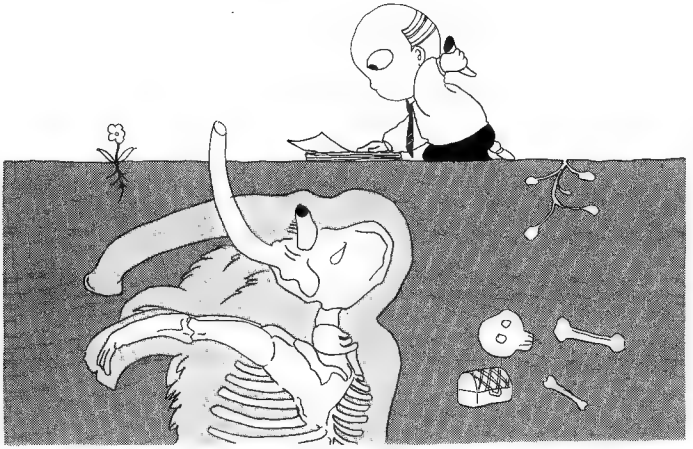

Materials suitable for a seal

When a person is buying a personal or corporate seal, known in Japan as *inkan* 印鑑, the first thing to be considered is the material used to make the seal. Almost all options fall into one of six categories: tusks, horns, stone, metal, wood, and synthetic materials. The most prized among these is tusks, especially ivory.

Ivory is ideal, but other tusks will do

Ivory is pleasant to handle, has a distinguished appearance and withstands many years of use. Adequately hard and yet easy to carve, this material does not deform. Ink sticks well to ivory, too. Coming as it does from the largest animal on land, it commands esteem. The image of the elephant amplifies the seal's talismanic character.

Ivory is ranked according to quality. The kind from the east coast of Africa, which is translucent and graceful, is regarded as the best. The core of the tusk is also considered better than the exterior because the composition of the middle is finer. Ivory which for some reason was buried for a long period and has turned white is not good for use.

The importation of ivory is now banned by the Washington Convention. Ivory traders expected a shortage and subsequently skyrocketing prices, and they rushed to supply themselves before the ban took effect. Ivory is commonly thought to be in short supply in Japan, but there is actually three times the amount more in storage than in circulation, due to frantic buying the year before the ban. During that time, some even went so far as to import mammoth tusks from Siberia. Claimed to be comparable to ivory, these tusks had been completely buried in tundra, and consumers have complained about stains and hold doubts about its durability. Another tusk-like material is the tooth of the sperm whale, the only whale with teeth. The ban on whaling makes this a precious *inkan* material. Only a few seals can be made from the tooth of the sperm whale, which is not as long as ivory. Harder and more beautiful than ivory, some experts consider the sperm whale tooth to be superior.

How about horn?

The prime example of horn material is that of the *kurosuigyū* 黒水牛, a variety of water buffalo. Although

strong, easily shaped, and long-lasting, this material is more prone to degeneration than tusk. A tusk is a tooth; horn, on the other hand, is keratinous, having the same components as hair. It cracks if it dries up. The horn of cattle known in Japan as "Holland" cattle is often used for making seals. There is no actual breed by that name—Holland happens to be the country from where the cattle are exported. Attractive seals are produced from this material that often is pale yellow. It is also used to make buttons and combs and is less expensive than water buffalo horns. "Sheep horn" comes from a variety of sheep inhabiting the Himalayas. Recently introduced to the seal market, this material has substantial hardness and a pleasant reddish brown color. Deer antler can be supplied readily since antlers grow back every year, but it is too soft.

Seals of stone

A wide range of stone materials are available but seldom used for seals because the surface tends to chip. Crystal had been used to make seals earlier than most stone materials; however it also has the drawback of being brittle. Although difficult to shape due to hardness, it is still used for seals, favored for its transparency and abundant supply from mines in Yamanashi Prefecture. Yamanashi consequently has a large number of seal manufacturers: about fifty percent of all Japan. Other stone materials are tiger-eye, gold dust, agate, the olive green chrysoberyl and others.

. . . and seals of metal

Gold, platinum and bronze are some of the main metals for producing seals. Gold is soft and easy to shape but also prone to damage. It is not usually used for making seals other than the *mitomein* 認印 (a seal used for minor tasks, distinguished from the formal *jitsuin* 実印, which is officially registered). Platinum has much greater hardness than gold and is used quite frequently. This precious metal often comprises the engraved portion of gold rings. In ancient times, metal seals were usually cast in molds; bronze was the primary material. At present, metal seals are mostly utilized as *gain* 雅印 (seals for pen names) rather than for *jitsuin*.

Next time: more materials

***by* Sawane Fumitoshi**

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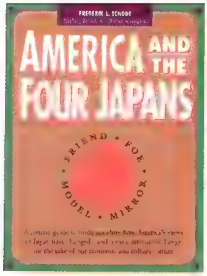

America and the Four Japans. Frederik L. Schodt. Berkeley: Stone Bridge Press, 1994. 200 pages, $10.95 (paper)

Japan's mushrooming visibility in the global community has created an equally burgeoning US market for books neophyte and erudite, promising to explain the Japanese phenomenon in 300 pages or less. As the trickle becomes a flood, it seems that in more than half of all the luggage carried by Americans departing Narita, tucked along with the *kokeshi*, secondhand kimono and plastic food, lie field notes for yet another definitive opus on Japan. In such a climate, you have to ask if there really is a need for yet another book on Japan.

But happily, *America and the the Four Japans* is not another "what we can learn from Japan," its pesky cousin, "my encounter with Japan," or its more ominous brother, "the yellow peril redux." Rather, it focuses upon the US and the shifting conglomerate of images Americans call Japan. *America and the Four Japans* explores four modes that dominate American perceptions of Japan: friend, foe, model and mirror. Japan is presented not as a social, cultural, political or economic entity, but a set of assumptions and approaches by which America identifies the Other. Thus, the real object of *America and the Four Japans* is not Japan so much as the US; not relations so much as meta-relations: the modes of thought that govern relations between the two.

Schodt opens with a deliciously insightful quote from Jack Kerouac's 1958 *The Dharma Bums*:

> *Alvah says that while guys like us are all excited about being real Orientals and wearing robes, actual Orientals over there are reading surrealism and Charles Darwin and are mad about Western business suits . . . Think what a great world revolution will take place when East meets West finally.*

The revolution has mostly been a matter of a few fireworks and lots of duds, for Americans and Japanese alike have been unable to surmount the fractious ironies and inconsistencies that Kerouac found so promising, and which Schodt addresses in *America and the Four Japans*. Each chapter identifies the genesis of the perception (friend, foe, etc.) under discussion, then moves on to a wide-ranging discussion of fact and fiction, prototype and stereotype. In this way, it rounds up a plethora of disparate topics within a single thematic fulcrum. This organizational strategy provides an ideal format for teasing out the subtle interplay between perception and reality on either side of the Pacific. The ultimate value of the book lies not necessarily in the originality of its observations, but in the evocative juxtaposition and contextualization of those observations.

All material and references are smartly up to date—even, with the phrase "the 1992-94 recession (p. 148)," anticipatory. (One can only hope that time will prove Schodt correct.)

Understandably, supporting examples are heavily drawn from fields in which the author holds considerable expertise, such as electronics, language, robotics and manga. Occasionally references are all too glancing for anyone but the specialist: the summary of the Kanemaru scandal (p. 88) is all too brief to be coherent to anyone without prior knowledge of that amusing event; the reference to the success of fuzzy logic (p. 139) is intriguing, but misses its mark for lack of elaboration. Nitpickers prone to reading every footnote will discover a certain slippage between notes and bibliography, whereby a substantial number of sources cited in the former fail to show up in the latter. "Suggested Reading," or even "Selected Bibliography" would be a more accurate description of that list. It's a minor problem, but one compounded by other bibliographical inaccuracies, such as rendering the author of *In the Realm of a Dying Emperor* as Fielding rather than Fields.

In the last, most provocative chapter, Schodt holds up a mirror to Japan in order to reflect back differing images of America. Japan-based American critics such as John Russell and Hideo Levy are cited to show that certain facets of what Americans deplore as Japanese "racism" originate in the US, and that other facets are more properly seen as ethnically rather than racially motivated. When we read that Shiba Ryōtarō regards the US as a rare achievement in civilization (as opposed to the more comfortable "culture" of Japan), we are reminded that indeed the US is a remarkable, if fragile, experiment in human organization.

Through Schodt's reading of phenomena ranging from computer logic to democratic political practice, it becomes apparent that if the Japanese tend to the tedious, circular self-definition of *Nihonjin-ron*, Americans tend to the unproductive criticism of self and other that has hamstrung their efforts to revitalize. As Schodt notes, Americans would do well to read more books written by Japanese about the US—you know, the ones that began life as manuscripts crammed together with the frozen steaks and playbills into bags of Japanese returning from the US. But this one book will serve nicely instead—and it's already available in English.

Ginny Skord Waters is a professor of Japanese language & literature and a regular contributor to *Mangajin*.

• neophyte = 素人(による) *shiroto (ni yoru)* • erudite = 学識深い *gakushiki bukai* / 学究的な *gakkyūteki-na* • opus = 著作 *chosaku* / 作品 *sakuhin* • pesky = やっかいな *yakkai-na* / うるさい *urusai* • ominous = 不穏な *fuon-na* • redux = 再来 *sairai* • a plethora of 多量の *taryō no* • juxtaposition = 併置 *heichi* • contextualization = 文脈化 *bunmyaku-ka* / 文脈を整えること *bunmyaku o totonoeru koto* • nitpicker = あらさがしをする人 *arasagashi o suru hito* • has hamstrung = 妨げている *samatagete iru* / 差し支えている *sashitsukaete iru* • playbill = 演劇のプログラム *engeki no puroguramu*

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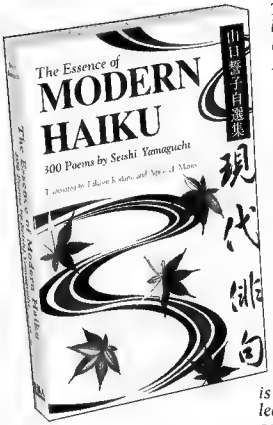

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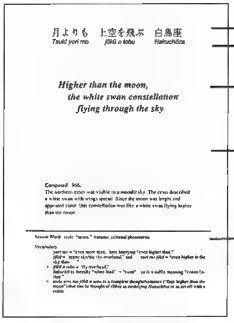
月よりも 上空を飛ぶ 白鳥座
Tsuki yori mo Jōkū o tobu Hakuchōza
Higher than the moon,
the white swan constellation
flying through the sky
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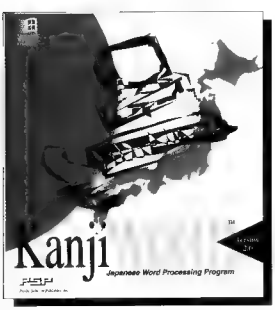
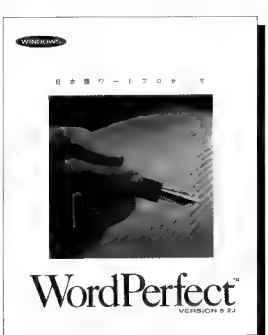
The (nearly) Perfect Word Processor

It all depends on your needs.

by Douglas Horn

There is no such thing as a perfect Japanese word processor. Needs differ among users—a feature that one could not live without may be extraneous and confusing to another. But though no word processor can be perfect for every user, this issue's column will discuss two Japanese word processors that will be nearly perfect for many.





WordPerfect 2.2 J for Macintosh

If you are a Macintosh user who needs to create professional-quality Japanese documents, WordPerfect lives up to its name. The program allows users to write and lay out text with amazing ease and quality. WordPerfect supports all the advanced gizmos that users expect from a high end word processor—search and replace, 125,000 word English spelling correction, footnotes, and the like—plus page layout capabilities nearly on par with the most expensive page layout applications.

There's very little that this program will not do: It does not allow fractional typeface sizes, but few users must use 10.5 point type as opposed to 10 or 11 point type. On the other hand, users can use bezier curves, shading, and a 256-color palette to create drawings from within the program, then place them anywhere in the document—including over or behind text. Drawings aren't the only graphics this program will handle—graphical objects can be imported from other sources, and QuickTime digitized movies can be imbedded into documents as well.

Included with the word processor is EG Bridge 5.1, a popular front end processor used to convert hiragana, katakana, and Roman characters into kanji. (This program is sometimes called a kana to kanji converter) The front end processor is the brains of the word processor, in terms of selecting the proper character by its phonetic spelling, and EG Bridge is a good one, able to make quick work of even complex homophone-filled phrases.

With all of these features, why isn't WordPerfect perfect for everyone? First, the four pounds of documentation are excellent, but entirely in Japanese, as are the program's menus and help screens. Users who do not feel comfortable with their ability to read the manuals should look elsewhere, as the normally easy to use program becomes confusing without them. Further, even those users who understand Japanese well might not need all of WordPerfect's features.

WordPerfect's power comes at a price. At $695, the program is among the most expensive word processors available, and requires 5 MB of hard disk space and Apple's Japanese Language Kit or KanjiTalk 6.0.5 or higher to run.

WordPerfect 2.2J is the Lexus of word processors, but many users will find that a Toyota Tercel will get them where they're going just as well. Many of WordPerfect's advanced features will be of little use to most users—not at first, anyway. I've gotten by for years without needing a palette of 36 different border styles, but now that I've seen WordPerfect, a simple box outline will no longer do. The program is full of such features—not necessary, but handy for improving the appearance of the document. If the language, required equipment or economics are not concerns, get yourself a copy of WordPerfect post haste.

KanjiWORD 2.0 for Windows

If WordPerfect is an ideal Japanese word processor for professional and business users fluent in Japanese, KanjiWORD fills that role for users who have not converted their computer to a Japanese operating system, but still need a solid Japanese word processing application. KanjiWORD 2.0 for Windows, by Pacific Software Publishing Inc. does not have all the bells and whistles of WordPerfect, but it has effective word processing capabilities plus just a few extras to make using it enjoyable.

KanjiWORD runs on the standard US version of Microsoft Windows 3.1, and employs all of the advantages of the

graphical environment. Chief among these, of course, is that KanjiWORD will print well to any Windows-compatible printer. Any font in the system is available for printing alphanumeric characters; Japanese characters are printed in a high quality 48 bit bitmapped font which approaches the quality of outline fonts, but is still somewhat jagged. It is, however, quite suitable for business and personal correspondence—much more so than 16 and 24 bit fonts available with other DOS and Windows Japanese word processors.

The documentation is good—included with KanjiWORD is a 220 page manual printed in both English and Japanese. In addition, the program menus can be switched between English and Japanese. On-line help is English only. KanjiWORD is clearly intended for users who can read and write Japanese, but would prefer not to have to wade through a Japanese manual when they have a question about the application. Other software publishers would do well to follow the example set by companies like Apple (for their Japanese Language Kit manual) and Pacific Software Publishing, and provide bilingual manuals for their bilingual programs.

KanjiWORD's star attraction is its front end processor, which is the best kana to kanji converter I've seen on a PC that was not running a Japanese operating system. Though noted nowhere in the documentation, the front end processor used is called Katana (which explains why the icon for the front end processor setup program is a Japanese sword cutting through a dictionary). Katana is the same front end processor included with the Japanese version of PageMaker for Windows. While not quite as robust as EG Bridge 5.1, Katana is fully configurable and can handle long sentences. It has a 'learning' feature, which remembers the last character chosen from each set of similar sounding kanji. If there is a single feature which determines the serviceability of a Japanese

(continued on page 50)

Requirements:

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(continued from page 21)

more than just cooking skills to improve the quality of family life, but, then again . . . many of the extra-marital affairs and other sob stories aired on daytime talk shows like *Waratte Ii Tomo* (笑っていいとも, "It's OK to Laugh," hosted by Mr. Mino Monta, a Donohue-type) are blamed on wives and husbands with insufficient cooking skills. The Japanese truly believe that the way to someone's heart is through that person's stomach!

Not all TV cooking is devoted to making meals. Instead, many programs are devoted to the enjoyment of good food. In fact, there is an entire genre, called *tabe-aruki* 食べ歩き, or gourmet travelogues, which can be as short as the 5-minute restaurant round-up *Kuishinbō Banzai* (くいしん坊!万歳, "Gourmands, Hurray!"), sponsored by Kikkoman for the past 20 years, or full-length documentary specials. *Tabe-aruki* typically feature either a particular location, such as Kyushu, or focus on a particular type of food, such as *okonomiyaki*, that has wide regional variances. By the way, after watching the program last week on *okonomiyaki* (お好み焼き, savory griddle cakes filled with bits of meat, vegetables and seafood, then generously dribbled with a spicy brown sauce), I'm convinced that the Japanese love of this turn-of-the-century hybrid is what has paved the way for the more recent explosion of *wa-fū* (和風, "Japanese-style") pizzas.

I marvel at the poise of the many stage and screen stars who appear as narrator/commentators on Japanese *tabe-aruki* programs. It can't be easy to have a TV camera zoom in on your face as you ingest some unusual or disliked food. Although the final televised tape has undergone considerable editing, all those close-up shots that remain in the final version are "first takes," so there is no choice but to say *oishii*.

Much has been said about *honne* 本音 vs. *tatemae* 建前 (the "real" truth, as

• hybrid = ハイブリッド *haiburiddo*/混成物 *konseibutsu* • paved the way for = 〜への道を開く . . . *e no michi o hiraku* • poise = 落ち着き *ochitsuki*

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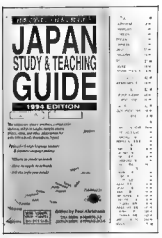

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opposed to the story told for "public" consumption). Although this discussion usually takes place in the arena of interpersonal relations, the real vs. public truth dichotomy prevails in culinary matters, as well. I have suspected for a long time that what the Japanese actually eat, and what they say they eat, are not necessarily the same. Apparently, I wasn't the only one who was curious to know, since *Totsugeki! Tonari no Ban Gohan* (突撃! 隣の晩ご飯, "Charge! [On to] the Neighbor's Dinner!") received a high viewers' rating last month.

The program began with the sudden appearance of TV cameras in a quiet Osaka residential neighborhood one evening at 6:30. The obviously flustered but flattered wife invited the TV crew into her kitchen where she was about to serve a special feast celebrating her son's acceptance to a prestigious university. The menu included *tai* 鯛 or "sea bream" (a culinary pun on the word *medetai* めでたい, "joyous/auspicious"), and *fukusa-zushi* 服紗ずし (a pun on the word *fuku* 福, or "good fortune/blessing," although *fukusa* is written with a different kanji) sushi. After a short interview with the surprised-but-proud family, it was time to move on to the next house. Similar to Olympic athletes who are charged with carrying the eternal torch from one site to another, this housewife was presented with a huge *shamoji* (しゃもじ, "rice paddle," a symbol of hearth and home) and asked to carry it to a neighbor's house. There she pleaded with her embarrassed friend to let the camera crew in. Finally agreeing, a zoom-in shot of the kitchen table revealed cold fried chicken still in its take-out box, an *ajitsuke nori* (sheets of pre-seasoned seaweed) tin actually filled with packets of instant soup mix, leftover rice in a plastic container waiting to be zapped in the microwave, and an assortment of pickles in a bowl covered with plastic wrap (these, too, obviously a leftover from a previous meal). *Waribashi* (割箸, disposable "split apart chopsticks") bearing the logo of a local sushi take-out shop were scattered across the table. Off in a corner, the camera caught an open cupboard. Individual packets of soy sauce (the kind that come with take-out orders), mayonnaise in a squeezable tube, and sesame seeds in a garish pink plastic grinder were stuffed into an old tea box and shared shelf space with bottles of cooking oil, sake, vinegar, and seasoned soup concentrate. Yup, that's a real Japanese kitchen.

Correspondence to:
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• dichotomy = 両分不一致 *ryōbun fuitchi* • prevail = 広くはびこる *hiroku habikoru* • culinary = 料理の *ryōri no* • feast = ごちそう *gochisō* • zap = チンする *chin suru*/(電子レンジで) 加熱する *(denshi renji de) kanetsu suru* • scatter = 散らばる *chirabaru*

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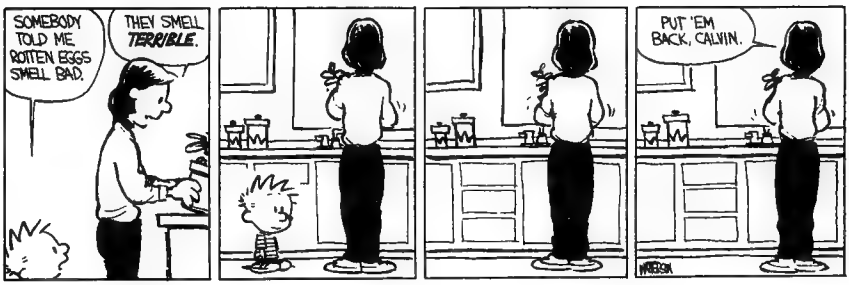
Calvin and Hobbes

by Watterson



1 2 3 4

1

Calvin: "Somebody told me rotten eggs smell bad."
→ [誰か が 言っていた けど、] 腐った 卵 って いやな 臭い が する ん だって。
(Dare ka ga itte-ita kedo,) kusatta tamago tte iya-na nioi ga suru n da tte.
(someone (subj.) was saying but) rotten egg(s) (quote) unpleasant odor (subj.) do/have (explan.) is (quote)

Mother: "They smell ***terrible***."
→ ものすごく いやな 臭い が する わ。
Mono-sugoku iya-na nioi ga suru wa.
very/extremely unpleasant odor (subj.) do/have (fem. colloq.)

- Somebody told me (that) . . . 以下、節を伴って、不特定の他人から聞いたことを述べるときに用いるが、that は省略されることが多い。同様の表現に I heard (that) . . . がある。日本語では語尾に「だって」をつければ、必ずしも「誰かが言っていたけ(れ)ど」と訳す必要はない。
- since using *datte* in Japanese means that the speaker heard the information somewhere, it's not really necessary to explicitly translate the "somebody told me" into Japanese.
- smell bad「いやな臭いがする」、smell terrible「ひどくいやな臭いがする。」smell good は「いい臭いがする」だが、smell が単独で使われると悪い臭いを指す。

4

Mother: "Put 'em back, Calvin."
→ もどしなさい、カルヴィン。
Modoshinasai, Karuvin.
return/put back Calvin

- 'em = them の省略形で、会話文でよく使用される。ここでは、eggs を指す。明らかに、カルヴィンが腐らせようとして、冷蔵庫から卵を持ち出した音を聞いた母親がこれを注意したもの。
- a more specific translation would be 卵をもどしなさい、カルヴィン ("put the eggs back, Calvin"), but it is more natural to leave the object understood in Japanese.

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Calvin and Hobbes

by Watterson

1

Mother: "Feeling any better this morning, Calvin?"
→ カルヴィン、 今朝 は 少しは 気分 (が) 良くなった？
Karuvin, kesa wa sukoshi wa kibun (ga) yoku natta?
Calvin this morning as-for a little mood/feeling (subj.) became good

Calvin: "No."
→ ううん。
Uun.
uh-uh

- feeling の前の are you が省略されている。Any は「いくらかは」、「少しは」の意。

2

Mother: "I guess I'd better make you an appointment with the doctor."
→ お医者さん の 予約 を したほうがよさそう ね。
O-isha-san no yoyaku o shita hō ga yosasō ne.
(hon-) doctor (-hon.) 's reservation (obj.) seems like it would be good to make (colloq.)

Calvin: "OK."
→ オーケー。
Ōkē
OK

- I guess + (that) 節 =「...と思う」。通例 that は省略される。Comma で文を切って、文末に使われることも多い[..., I guess]。推量の意味を含むので、日本語では「...そうね」が訳として自然。
- I'd better の 'd は had の省略形。Had better + 原形の動詞で「...したほうがよい」。
- make an appointment with . . . =「...の予約をとる」「...の予約をする」。You を入れることで、「あなたのために」という意味が強調されているが、ここでは you がなくても基本的に意味は変わらない。Make an appointment for you としてもよい。なお、日本では一般的に開業医の場合、歯科医以外は診療の予約をとる必要がないことが多いが、米国ではほとんどの開業医は要予約。

3

Mother: "It's Saturday, by the way. You won't miss school."
→ ところで、今日 は 土曜日だ から 学校 は ない の よ。
Tokoro de, kyō wa doyōbi da kara gakkō wa nai no yo.
by the way today as-for Saturday is because school as-for not exist/have (explan.) (emph.)

Calvin: "I know."
→ わかってる。
Wakatte-ru.
understand

- won't = will not.
- miss school = 学校を欠席する、休む。日本ではほとんどの公立学校は土曜日は半日授業があるが、米国では毎週土日は休み。ここではカルヴィンの反応を見て、仮病でないかを確認するために聞いたもの。

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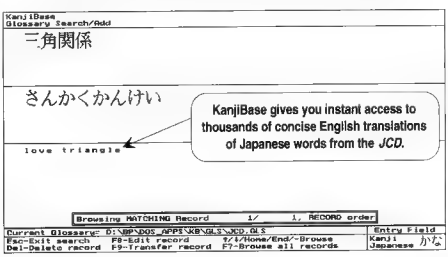

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Moses as a kid
子供の頃のモーゼ

Caption: Moses as a kid
子供　の　頃　のモーゼ
Kodomo no koro no Moze
child 's time of (=) Moses

- Moses [mouziz] モーゼ。ヘブライの予言者、立法者。紀元前13世紀頃、エジプトで奴隷の地位にあったイスラエル人を導いてエジプトを脱出。シナイ山で神から十戒を授かり、立法を制定した。旧約聖書のエジプト記によると、エジプトの脱出の際に、神の助けを得てモーゼが紅海の海水を手をひろげて二分し、イスラエル人が全員水の垣根の間の海底を歩いて対岸にたどりついた後に海がもとに戻り、追手のエジプト軍は皆波に呑まれてしまったとされている。この子供は手をひろげてコップの中の水を二分しているもの。

- kid 子やぎの意もあるが、子供を指す語として会話では child より多く使われる。

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Lesson 32 • Titles

Titles are used in English as well as in Japanese—doctors may be called "Doctor," professors may be addressed as "Professor," the boss may be called "Chief," and, of course, titles are used extensively in the military—but in Japan, titles take on an even greater importance and consequently, are much more widely used. The "politeness levels" in the Japanese language and the corresponding social hierarchy make it important to know exactly where you stand, and the extensive use of titles helps keep this structure clear. Titles may be used in place of "you" when speaking to people, or as pronouns when talking about them. A title can even replace the honorific *-san* after someone's name.

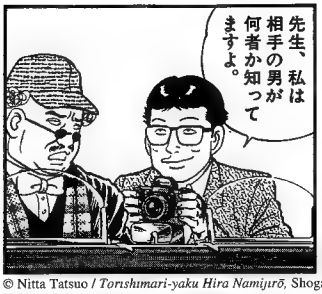
Sensei

© Aoyagi Yūsuke / *Senka,* Shogakukan

Thanks in part to US pop culture icons such as *Teenage Mutant Ninja Turtles* and *Karate Kid*, even those who know almost nothing about Japanese might realize that *sensei* means "teacher," but the scope of *sensei* is much wider than that of "teacher." The following examples illustrate some of the possibilities.

Yasushi: 先生、 早く 書いて。
Sensei, hayaku kaite.
teacher quickly write (please)
"Please write it quickly, teacher."

- we translated *sensei* directly as "teacher" in this example because English speaking children in this age group do sometimes call their teachers "teacher," but if Yasushi had been a bit older, we probably would have used, "Mrs./Ms. ___."



© Nitta Tatsuo / *Torishimari-yaku Hira Namijurō,* Shogakukan

***Sensei* can also be used** to address anyone who is knowledgeable, skillful, or accomplished in his or her field. The man on the left in this scene is a well-known car critic, and this has earned him the title of *sensei*. He and a reporter are watching the woman he loves, who has just emerged from an apartment building with another man.

Reporter: 先生、 私 は 相手 の 男 が
Sensei, watashi wa aite no otoko ga
sir I/me as-for companion (=) man (subj.)
何者 か 知ってます よ。
nanimono ka shitte-masu yo.
who (?) know (emph.)

"Sir, I know who the man with her is." (PL3)

- *shitte-masu* is a slight contraction of *shitte-imasu,* the PL3 of *shitte-iru,* from *shiru,* "know."
- *nanimono* usually has a somewhat derogatory feeling.

Sensei in place of *-san*

As with most titles, *sensei* can replace the honorific *-san* after a person's name.

© Nojo Jun'ichi / *Gekka no Kishi*, Shogakukan

Office worker: 虎丸　先生、お電話 です!!
Toramaru sensei, o-denwa desu!!
(name) (title) (hon-) phone is

大阪 の 将棋 連盟 から!!
Ōsaka no shōgi renmei kara!!
(place) 's Japanese chess league/union from
"Mr. Toramaru, it's for you!! From the *shōgi* association in Osaka!!" (PL3)

- Mr. Toramaru is a teacher/administrator in a *shōgi* (Japanese chess) association. As such he is naturally called *sensei*.

Speaking to a cabinet minister, this man uses the word *sensei* like the pronoun "you."

© Nabeshima & Maekawa / *Hyōden no Torakutā*, Shogakukan

Tsurutake: 光栄 です。 私 も 飛田 政権 実現 のため
Kōei desu. Watashi mo Tobita seiken jitsugen no tame
honor is I/me also (person's name) political power realization for

粉骨砕身、 先生 に従ってまいります。
funkotsu saishin, sensei ni shitagatte mairimasu.
(do) my utmost (title) will follow (humble)
"I'm honored. I, too, will follow your lead and do everything possible to bring about a Tobita administration." (PL4)

- *funkotsu saishin suru* is "do one's utmost/everything one can." (Some form of *suru* is actually necessary to make the verb form, but Tsurutake has omitted it.) The kanji literally mean, "powder (one's) bones and crush (one's) body."
- *mairimasu* is the PL3 form of *mairu,* a humble equivalent of *iku* ("go") or *kuru* ("come").

Hakase

Here's a similar example from our feature manga, *Dr. Slump.* The title *hakase* generally refers to someone with a doctoral degree (but not usually to a medical doctor), and therefore may be translated as "Doctor" or "Professor."

Arale: はかせ だいスキ!
Hakase daisuki!
Dr./professor like very much/love
"I'm crazy about you, Doctor!" (PL3)

Sound FX: プチュッ
Puchu!
(sound of a kiss)

- *daisuki* means "like very much," but is often used the same way "love" is used in English.

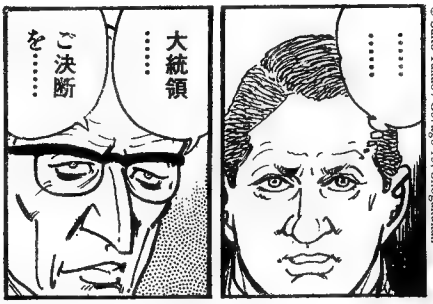
© Toriyama Akira / *Dr. Slump*, Shūeisha

The President

The English title "president" corresponds to several more specific titles in Japanese. The president of a country is called *daitōryō* in Japanese (top example), but the president of a company is called *shachō* (bottom example). The president of an association or society would be called *kaichō,* while the president of a university is referred to as *sōchō* or *gakuchō.*

Bellmeyer: 大統領... ご決断 を
Daitōryō, go-ketsudan o
president (hon-) decision (obj.)
"(Mr.) President, (you need to make) a decision."

- the sentence is left unfinished, implying something like, . . . *go-ketsuron o (dasanakute wa narimasen)* "You must make/come to a decision."



© Saito Takao / *Gorugo 13,* Shogakukan

In this scene from *Tsuri Baka Nisshi,* Hamasaki addresses his company's CEO as *shachō* ("company president"). Although the situation here is confrontational (the employees are trying to negotiate a pay increase), this usage (title only, without his name) is perfectly acceptable and does not imply any lack of respect toward the president.

© Yamasaki & Kitami / *Tsuri Baka Nisshi,* Shogakukan

Hamasaki:
社長!! 我々 の 要求 に 応えてください!
Shachō!! Wareware no yōkyū ni kotaete kudasai!
(company) president we/us 's demand(s) to respond please
"Sir, please respond to our demands!" (PL3)

President:
そこ を どきなさい!!
Soko o doki-nasai!!
there (obj.) move/get out of the way
"Move aside!!" (PL2)

- *shachō* is "company president/CEO," written with the kanji 社 ("company") and 長 ("head/chief"). Typical corporate structure has the *shachō* at the top, followed by a number of *buchō* ("department/division chiefs") under whom are *kachō* ("section chiefs"). Under *kachō* comes *kakari-chō*, sometimes translated as "sub-section chief."
- *kotaeru* is usually written with the kanji 答える, meaning "answer/reply." Using the kanji 応える implies the broader meaning "respond (to)."
- *doki-nasai* is from the verb *doku* ("get/move out of the way") and the ending *-nasai,* which makes a gentle command.

A title (*kachō*) in place of "you"

Company employees normally utilize titles when speaking of or to those above them, but use informal modes of address with their subordinates. In this scene, everyone in the office had a bit too much to drink the night before, and now they are all suffering from hangovers.

© Hayashi & Takai / *Yamaguchi Kakarichō*, Shogakukan

Arima: 課長　も？
Kachō　*mo?*
section chief　also
"Section chief, too?"
"You, too?"

Imanishi: うん…　君　も　か　ね。
un…　*kimi*　*mo*　*ka*　*ne.*
yeah　you　also　(?)　(colloq.)
"Uh-huh. (Does that mean) you, too?" (PL2)

- *un* shows agreement and is an informal "yes."
- *kimi* is an informal/familiar word for "you." It is perfectly natural for a *kachō* (especially an older *kachō*) to use *kimi* to address his subordinates, but the converse would be unthinkable.

A title (*kachō*) in place of *-san*

As noted in a previous example (*sensei*), titles can replace the *-san* that would normally come at the end of a name.

Employee: 大野　課長、　お車　の　用意　ができましたが…
Ōno　*kachō,*　*o-kuruma*　*no*　*yōi*　*ga*　*dekimashita*　*ga…*
(name)　section chief　(hon-) car　's　preparation　(subj.)　completed　but
"Mr. Ōno, your car is ready…" (PL3)

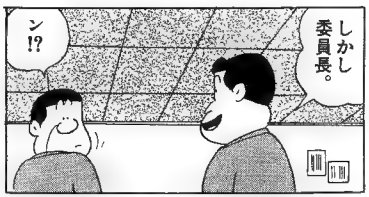
Sound FX: カチャ
Kacha
(sound of the latch as the door is opened)

- adding the honorific *o-* to *kuruma* ("car") is a "polite" touch that could be considered a step above PL3 (Ordinary Polite).
- ending a sentence in *ga,* literally "but," softens it by leaving it open to other possibilities. In this example, the *ga* could imply something like, "but (if you're not ready yet it can wait)."

© Kamata Yōji / *Tanburingu* , Futabasha

Other *chō* (-長) titles

The ending *-chō* is used in numerous combinations to indicate the head or person in charge. Here are a few examples.



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Committee member: しかし　委員長。
Shikashi *iinchō.*
but committee chairman
"But Mr. Chairman . . ."

Chairman: ン!?
N!?
"Huh?"

- *iin* means "member of a committee," so *iinchō* is "committee chairman."

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Detective:
校長!! あの 額 の 写真
Kōchō!! Ano gaku no shashin
principal that frame 's photo
は 誰 です か!?
wa dare desu ka!?
as-for who is (?)
"Sir, who is (the person) in that framed photo?" (PL3)

- *kōchō* (or often *kōchō sensei*) is the title for the principal of a school.

© Kunitomo Yasuyuki / *Kikaku Ari,* Shogakukan

Secretary:
会長、　お電話　が 入っておりますが. . .
Kaichō, *o-denwa* *ga* *haitte-orimasu* *ga . . .*
chairman/director (hon-)phone (subj.) entered (-humble) but
"Director, a call has come in but . . ."
"Sir, there's a call for you." (PL4)

- *kaichō* is the title for a chairman of the board or the director of an association. In a corporate hierarchy, *kaichō* is a step above *shachō.*

Clerk: 店長おおぅ、たっ、たっ、
Tenchō— *ta–* *ta–*
store manager aw- aw-
大変 ですー!!
taihen desu—!!
awful is
"Store manager, i- i- it's awful!"
"Mr. Kameyoshi, we- we- we've got a big problem!!" (PL3)

- *tenchō,* written with the kanji for "store" and "head/chief," means "store manager."
- the store manager's name is Kameyoshi.
- the boy's apron reads *kame-sutoā, kame* from the name Kameyoshi plus the katakana version of "store."

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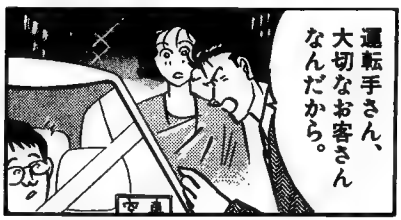
Occupation as a title

Occupations can also be used like titles. In this case, it is "Mr. Driver." (*O*)*kyaku-san* ("[hon.] Mr./Ms. Customer") is also used like a title by the person whose business is being patronized. In this scene, the man has caught a taxi for his girlfriend, and is making sure that the driver treats her courteously (doesn't flirt with her) during the trip.



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運転手さん、 大切な お客さん なん だ から。
Untenshu-san taisetsu-na okyaku-san na n da kara.
driver (-hon) important (hon-) customer (explan.-) is because
"(Mr.) driver, this is an important client, so . . ." (PL2)

Senpai

The *senpai-kōhai* ("senior-junior") relationship is an important part of the social hierarchy in Japan. In its broadest sense, *senpai* refers to "one who goes before and leads the way" — in a school, the upperclassmen, in a company, those who joined before the *kōhai*/"junior." *Senpai* are something like mentors to those who come after them. (See *Mangajin* #15 for a more in-depth look at the *senpai-kōhai* phenomenon.) The *kōhai* frequently address the seniors as *senpai*, while the seniors would simply address the juniors by their name or with an informal word for "you."

Senior:
とにかく 俺 と 全く 同じようにすれば いいんだ。
Tonikaku ore to mattaku onanji yō ni sureba ii n da.
anyway I/me to completely same as if do is good
わかった ね?
Wakatta ne?
understood right
"In any case, you do exactly as I do, understand?"

Junior:
はいっ 先輩!
Hai! Senpai!
"Yes, *senpai!*"

- *ore* is an informal/rough masculine word for "I/me."

© Yamashina Keisuke / *C-kumi Sarariman Koza,* Shogakukan

Some other titles

There are far too many titles to illustrate in our limited space, so here is a listing of a few more.

Chōkan ..... Director, administrator
Chōrō ..... Elder
Fukushachō ..... Vice president (of a company)
Jichō ..... Assistant chief, deputy director
Kakka ..... Your excellency
Kanjichō ..... Executive Secretary
Kantoku ..... Director (of a movie), manager (of a team)
Kashira ..... Boss, head
Keiji/keibu .... Police detective/inspector
Masutā ..... Master/head (of a shop)
Senmu ..... Managing Director
Shishō ..... Master, teacher (of an art)
Shunin ..... Chief, head
Sōri ..... Prime Minister

漫

ミドリさん
Midori-san

by 秋月りす Akizuki Risu

1

Man: 奥さん、 新聞 . . .
Okusan, shinbun . . .
wife/ma'am newspaper
"Ma'am, (I'm from) the newspaper . . ." (PL3)

Midori: まにあってますっ。
Ma-ni-atte-masu!
is sufficient
"We have enough!/We don't need any!"
"No thanks!" (PL3)

- *okusan* is a polite/generic term of address for housewives as well as a polite word for referring to another person's wife.
- *ma-ni-atte-(i)masu* is the PL3 form of *ma-ni-atte-iru*, from *ma-ni-au* ("be adequate/sufficient"). It's one of the standard phrases used to turn salespersons away at the door → "We don't need any/no thanks!"

2

Man: お、おくさーん
O- okusa–n.
"Ma- Ma'am" (PL3)

Sound FX: バン ガチャ
Ban Gacha
Bam! Click (sound of slamming door and turning lock)

Midori: まったく もー、 朝っぱら から . . .
Mattaku mō, asappara kara . . .
completely already early morning from
"Good grief, he's got gall, coming so early in the morning!" (PL2)

- *mattaku mō* (literally "completely/utterly" + "already/now") is an expression of exasperation; the implied ending here is something like *iya ni naru*, literally "(It makes me) become/feel unpleasant."
- *asappara kara* is an idiomatic expression that means "from so early in the morning."

3

Man: 毎朝 新聞 です けどもーっ。
Maiasa Shinbun desu kedomo–!
(name) newspaper is but
"I'm from the Maiasa Morning News (but)!" (PL3)

FX: ぴくっ
Piku!
Twitch (effect of a single small movement/twitch, as of an eyelid or eyebrow)

- *maiasa* literally means "every morning." The name is a combination of *Mainichi* and *Asahi*, the names of two real newspapers. The *Mainichi* (literally, "The Daily Newspaper"), also publishes an English edition tautologically called "The Mainichi Daily News" (lit. "The Daily Daily News").
- *kedomo* is a colloquial contraction of *keredomo* ("but"). Here it is merely serving to "soften" the end of the sentence.

4

Man: 3ヵ月 分 たまってます。
Sankagetsu bun tamatte-masu.
three months worth have gathered/are in arrears
"Three months' worth (of bills) have piled up."
"You owe three months' worth." (PL3)

Midori: ほほほほ、すみませーん。普段 いない もんで。
Ho ho ho ho, sumimase–n. Fudan inai mon de.
(fem. laugh) (apology) normally/usually not be present because
"(Embarrassed laugh) I'm sorry. It's because I'm usually not home." (PL3)

- 三月 *sangatsu* is "the third month" → "March," and 三ヵ月 *sankagetsu* = "three months."
- *bun* after a quantity means "enough for/equivalent to that much" or "that much's worth."
- *tamatte-(i)masu* is the PL3 form of *tamatte-iru* ("has/have collected"), from *tamaru* ("[something] gathers/collects/piles up").
- *inai* is the negative of *iru* ("be/exist [in a place]" for people/animate things).

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ミドリさん
Midori-san

by 秋月りすAkizuki Risu

1

Midori: まあ ひどい 熱! 38度5分!!
Mā hidoi netsu! Sanjūhachido gobu!
(interj.) terrible fever 38.5°C/101.3°F
"My goodness, you have a terrible fever! 101.3°!!" (PL2)

Husband: そう でもない よ。
Sō de mo nai yo.
so/that way is not really (emph.)
"It's not really so bad." (PL2)

Sound FX: ゴホ ゴホ
Goho goho
Cough, cough

- *mā* is a mostly feminine interjection of surprise/alarm, "my goodness/oh dear!"
- *de nai* is the negative of *desu* ("is/are"), and inserting *mo* to make it . . . *de mo nai* gives it the feeling of "is not entirely/really . . ."

2

Husband: 会社 行きなよ、大丈夫 だ から。
Kaisha ikina yo, daijōbu da kara.
company/work go (emph.) okay am because/so
"Go ahead and go to work. (Because) I'll be okay." (PL2)

Midori: そんなっ。 一人 にしておけない わ。
Sonna! Hitori ni shite okenai wa.
that kind of one person/alone cannot leave (fem. colloq.)
"No way! I can't leave you alone." (PL2)

- *kaisha* is literally "company/firm" but is often used in situations where it is more natural to say "the office" or "work" in English.
- *ikina* is a colloquial abbreviation of *ikinasai*, a relatively gentle command form of *iku* ("go").
- *daijōbu* means "all right/okay" in the sense of "safe and secure/no cause for concern" — i.e., "I'm okay"; "Are you all right?" It is not used to express willingness ("Okay, I'll do it/All right, let's do it" = *hai/sā*), when beginning an action ("All right, here goes" = *sā/yoshi*), or as an exclamatory "All right!" (= *yatta!*) when you win the lottery, so if you've been using it indiscriminately, take heed!
- *sonna* (lit. "that kind of") can be used alone as an exclamation of protest/objection.
- *shite okenai* is the *-te* form of *suru* ("do") and negative potential ("can/able to") form of *oku* ("leave"). The expression . . . *ni shite oku* means "leave (something/someone) as . . . ," so *hitori ni shite oku* means "leave as one person" → "leave alone," and *hitori ni shite okenai* = "can't leave alone."

3

Midori: . . . というわけ ですので、今日 は 休みます、ハイ。
. . . to iu wake desu no de, kyō wa yasumimasu, hai.
(quote) say situation is because today as-for will take [day] off yes
". . . and because that is the situation, I can't come to work today." (PL2)

- *. . . to iu wake desu* could be translated literally as "The situation/reason/explanation is that . . ." except that in Japanese the explanation precedes, rather than follows, the expression.
- sometimes *hai* is appended to the end of a sentence like an emphatic, verbal "period."

4

Husband: なんか 利用された よーな 気 が . . .
Nanka riyō sareta yō-na ki ga . . .
somehow was used is like/type feeling (subj.)
"Somehow I feel like I've been used." (PL2)

Midori: なんか 言ったー?
Nanka itta–?
something said
"Did you say something?" (PL2)

- *nanka*, a contraction of *nanika*, is literally "something/anything," but before an adjective it often means "somehow/vaguely." In this case, *yō-na* makes *riyō sareta* ("was used," passive past form of *riyō suru*, "make use of/utilize") function as an adjective modifying *ki* ("feeling"). *Suru* is implied at the end: . . . *ki ga suru* = "get/have the feeling that . . ."

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図説
Zusetsu
現代用語
Gendai Yōgo
便覧
Binran

A Visual Glossary of Modern Terms

by

Deluxe Company

Deluxe Company is a graphic design house involved in all kinds of visual communication—advertising, packaging, and, as you see here, manga. Their staff consists of three copy writers, two designers, and one manga artist, all of whom contribute ideas for the four-frame manga strips that they send out into the world. Rather than trying to be on the cutting edge, their philosophy is simply to create material that is *omoshiroi* ("interesting/funny").

To quote from their official company profile, "We think our material is really funny, and we wonder why it hasn't received more recognition. Our dream is to be known as the Sony of the manga world."

A Visual Glossary of Modern Terms is available in *tankōbon* (book) form (ISBN4-575-93320-1 C0079). The manga cover all kinds of subject matter, but in this issue of *Mangajin* we have selected some business-related material to balance out our lighter feature manga, *Dr. Slump*.

[Note: 便覧 ("glossary/handbook") is perhaps more typically read *benran*, but in the title of this manga series, it is read *binran*.]

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First published in Japan in 1993 by Futabasha, Tokyo
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1

Boss: いつまでも 残業 だ 徹夜 だ では 人 が 集まらん。
Itsu made mo zangyō da tetsuya da de wa hito ga atsumaran.
forever overtime is stay up all night is if it is people/employees (subj.) not gather
"If we're forever turning to overtime and all-nighters (to get the work done), we can't attract the personnel (we need)." (PL2)

Boss: わが社 も 効率 良い 仕事 を 考えねばならん。
Waga-sha mo kōritsu yoi shigoto o kangaeneba naran.
our company also efficiency good work (obj.) must think about
"This company, too, must think of ways to work more efficiently." (PL2)

- the . . . *da* . . . *da* sequence makes it feel like he's quoting what he and others in the company have frequently said in the face of unfinished work that had to be ready in the morning.
- *atsumaran* is a contraction of *atsumaranai*, the negative form of *atsumaru* ("[something] gathers/collects"). In the context of work, *hito ga atsumaru* means "(enough) workers can be found/recruited."
- *kōritsu* = "efficiency," and *yoi* = "good/fine," so *kōritsu yoi* means "efficiency is good" ➧ "is efficient." (Cf. *kōritsu (ga) warui* = "efficiency is bad" → "is inefficient.")
- *kangaeneba naran* is an archaic (but still used in formal speech) equivalent to *kangaenakereba naranai*, the "must/have to" form of *kangaeru* ("think about/consider").

2

Boss: 一人 一台 のパソコン を 導入し / アフター 5 を 満喫しよう ではないか!
Hitori ichidai no pasokon o dōnyū shi / afutā faibu o mankitsu shiyō de wa nai ka!
one person one count (=) PC (obj.) introduce/bring in-and after 5:00 (obj.) let's enjoy fully isn't it?/shall we not?
"Why don't we bring in one PC per person and enjoy our after-five time to the full!"
"I say let's give everyone a PC so we can begin enjoying our evenings to the full." (PL2)

- *-dai* is the counter suffix for machinery ranging from cameras and electronic equipment to household appliances and automobiles/trucks.
- *pasokon* is shortened from パーソナル・コンピューター *pāsonaru konpyūtā*, the cumbersome katakana rendering of English "personal computer."
- *mankitsu shiyō* is the volitional ("let's/I shall") form of *mankitsu suru* ("to enjoy fully/have one's fill of"), and the question *de wa nai ka* (or *ja nai ka*, "isn't it?") after a volitional form is merely rhetorical, feeling more like an emphatic "let's do it, I say," than "let's do it, shall we not?"

3

Boss: ウォッホン
Uohhon (clearing his throat)

Sound FX: パチパチパチパチパチパチパチパチ
Pachi pachi pachi pachi pachi pachi pachi pachi
Clap clap clap clap clap clap clap clap (applause)

Sound FX: オーッ
Ō–! (roar of approval)

4

Narration: 夜 9時
Yoru kuji
night 9:00
9:00 PM

Employee: おー、まったく わからん。 どこ を 押せばいい んだ。 教えてくれ。
Ō, mattaku wakaran. Doko o oseba ii n da? Oshiete kure.
(interj.) completely not understand where (obj.) supposed to push/press (explan.-?) teach/tell me please
"Ohh, I don't get this at all. What key am I supposed to press? (Someone) please show me!" (PL2)

Employee: マニュアル が ぶ厚すぎて 読みきれん!
Manyuaru ga buatsu-sugite yomi-kiren!
manual (subj.) too thick-(cause) can't read completely
"The manual's too thick for me to get through." (PL2)

- *wakaran* is a contraction of *wakaranai* ("not understand"), from *wakaru* ("come to know/understand").
- *oseba* is a conditional "if" form of *osu* ("push/press"), and *ii* means "good/fine/okay."
- . . . *ba ii* in a question asks what one is "expected/supposed" to do, so *doko o oseba ii* = "where am I supposed to press" (cf. *doko e ikeba ii* = "where am I supposed to go").
- asking a question with *da* or *n da* is masculine and can sound very rough.
- *oshiete* is the *-te* form of *oshieru* ("tell/inform/teach"). *Kure* after a *-te* form makes a relatively abrupt request or gentle command.
- *buatsu-sugite* is from *buatsui* ("very/considerably thick"; cf. *atsui* = "thick"). *Sugite* is the *-te* form of *sugiru*, which as a suffix for adjectives means "too much/excessively."
- *yomi-kiren* is a contraction of *yomi-kirenai*, from *yomu* ("read"). *-Kirenai* is the negative potential ("cannot") form of *-kiru*, which as a suffix for verbs means "do completely/thoroughly/to the end."

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a journalistic cast of thousands? A possible answer is that major Japanese newspapers can't compete because they're hobbled by reporters' clubs.

There are *kisha kurabu* (記者クラブ "reporters' clubs") for every government ministry and many industry associations. Officials of the ministry or major corporations offer the club members plenty of information, the reporters report the information faithfully, the officials give the reporters special background briefings, the reporters keep the lid on the minister's off-the-record comments, and so on, in a cozy cycle of mutual back-scratching. Rocking the boat is frowned upon, not only by the ministry or industry, but by fellow members of the club; anyone who upsets this insiders' symbiotic system is likely to find himself (or herself) quickly on the outside, so these reporters rarely take risks for the sake of a mere scoop.

Weekly magazine reporters, however, are not allowed to belong to kisha clubs, so working alone—or at best with one or two others—they have to go get their own information, or else they don't have a story. They sniff around, dig things up, telephone or visit people, do some thinking and form their own impressions of events, rather than simply swallowing an official version of what's going on. What they do is sometimes described romantically in Japanese as "guerrilla" journalism; in the West they'd probably be thought of as nothing more than reporters doing their jobs.

Although *Asahi Shinbun* broke the Recruit Scandal in the 1980s, that sort of investigative coup was an exception to the norm, in which many of the "news" stories in a major daily are more or less updates on official announcements and pronouncements. It often seems as if a tacit division of responsibilities exists in the media: Exposing scandals and bringing down governments are tasks that many people (including editors and reporters) may feel magazines rather than newspapers should perform.

Why? Because Japanese newspapers haven't changed that much from the days when they regarded themselves as *shakai no bokutaku* (社会のぼくたく, "society's *bokutaku*." *Bokutaku* refers to a large bell with a wooden clapper, used when a town crier made an official announcement in ancient China. The word *bokutaku*, however, was used in *Rongo* [論語, *The Analects of Confucius*], to mean "a person who awakens, educates, and leads the public."). The noble intention of the newspapers was to serve as a reliable mechanism to alert and educate the people. The major dailies are part of the consensus-mirroring/engineering infrastructure of the Japanese mind. They're high-minded, aloof, and they go with the deep-running flow of the intellectual establishment. Japanese media giants may criticize the government, for example, but it's generally below their dignity to get their hands dirty with muckraking conducted in such a public forum as the front page.

Rather than take the initiative with an investigative report that spurs the powers that be to action or defense, these media leaders tend to wait for something new—a report on the environment, the arrest of a prefectural mayor, an official announcement that workers will be laid off—to be announced by the government, the police, or some other institutional representative, and then they will describe it in careful detail.

But even weeklies will practice self-censorship if they believe

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• keep the lid on = フタをしておく/報道しない *futa o shite oku/hodō shinai* • a cozy cycle of mutual back-scratching = 相互の利益をはかる慣れ合い *sōgo no rieki o hakaru nareai* • spurs the powers that be = 権力者を刺激する/駆りたてる *kenryokusha o shigeki suru/karitateru*

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1

Chief: いよいよ　明日　から　新年　が　始まる　が
Iyoiyo　*asu*　*kara*　*shinnen*　*ga*　*hajimaru*　*ga*
be about to occur/at hand　tomorrow　from　new year (subj.)　begins　but

われわれ　は　正月　だから　と　いって　浮かれてる　わけにはいかん。
wareware　*wa*　*shōgatsu*　*da kara*　*to*　*itte*　*ukarete-ru*　*wake ni wa ikan.*
we/us　as-for　New Year's because it is (quote) say-and be festive/making merry　can't very well

"<u>The new year is about to begin tomorrow, but just because it is New Year's, we can't very well be (losing ourselves in) making merry.</u>" (PL2)

- *iyoiyo* is used when referring to an action/event that is "about to occur/at hand," to emphasize the closeness of the action/event.
- *shinnen* is literally "new year," while *shōgatsu* is more like the proper name for New Year's as a holiday. *Shōgatsu* here refers to the several-day-long holiday period at the beginning of January, but it's also the traditional (and still sometimes used) name for the entire month of January (the kanji 月 means "moon/month").
- . . . *da kara to itte* is literally "because you say it's . . . ," but idiomatically it means "yet/just because it's . . ."
- *ukarete-(i)ru* is the progressive ("is/are –ing") form of *ukareru* ("be festive/make merry").
- *ikan* is a contraction of *ikanai*, negative of *iku* ("go"), and . . . *wake ni wa ikanai* is an expression meaning ". . . is out of the question" or "can't very well . . ."

2

Chief: この　数日間　の売り上げ　によって　今年　の　我が社　の　命運　が　決する　のだ!
Kono　*sūjitsu-kan*　*no*　*uriage*　*ni yotte*　*kotoshi*　*no*　*wagasha*　*no*　*meiun*　*ga*　*kessuru*　*no da!*
this/these　several day period　's　sales　by/according to this year　's our organization　's　fortunes (subj.)　will be determined　(explan.)

"According to our sales during these several days, our organization's fortunes for the coming year will be determined!"

"<u>Our sales during the next few days will determine our organization's fortunes for the coming year!</u>" (PL2)

- . . . *ni yotte* is the *-te* form of . . . *ni yoru*, an expression meaning "depends on/is based on/is in direct relation to . . ."
- *no* between two nouns makes the first noun into a modifier for the second noun. The instances here can be thought of as possessive in order to (rather awkwardly) maintain the same word order in English ("this several-day-period's sales"; "this year's organization's fortunes"), or they can be thought of as corresponding to English prepositions like "of/during/for," in which case the word order has to be reversed ("sales of/during this several-day period"; "the fortunes of our company of/during/for the coming year").
- *kessuru* is a more formal/dramatic-sounding word for *kimeru* ("decide/determine") or for *kimaru* ("be decided/determined"), depending on the context. The explanatory *no da* is here used mainly as an emphatic fluorish.

3

Chief: 世の中　は　金　だ。金　を　握った者　が　運　を　勝ちとる!
Yo no naka　*wa*　*kane*　*da.*　*Kane*　*o*　*nigitta mono*　*ga*　*un*　*o*　*kachitoru!*
world/society/life　as-for　money　is　money (obj.)　grasped person (subj.)　[good] fortune　(obj.)　obtains/secures

"<u>Money makes the world go 'round. The one who holds the money secures good fortune.</u>" (PL2)

Chief: 諸君　の　働き　こそ　運　を　切り開く　道。　神だのみ　は　せん!
Shokun　*no hataraki*　*koso*　*un*　*o*　*kirihiraku*　*michi.*　*Kamidanomi*　*wa*　*sen!*
gentlemen/you 's　labors　(emph.)　[good] fortune　(obj.) will cut open　road/path asking/requesting from gods　as-for will not do

"Your labors, indeed, are the road to open up good fortune. We will not ask the gods (for favors)."

"<u>It is none other than your own labors that will open up the road to good fortune. We will not go begging to the gods!</u>" (PL2)

- *nigitta* is the plain/abrupt past form of *niguru* ("grasp"). *Kane o nigitta* is a complete thought/sentence ("grasped the money") modifying 者 *mono*, which when written with this kanji means "person."
- *kachitoru* ("obtain/secure") is a combination of *katsu* ("win") and *toru* ("take").
- *shokun* is a formal word for addressing or referring to a group of people, "ladies & gentlemen/my friends/brethren."
- *hataraki* is the noun form of *hataraku* ("work/labor").
- *kami* = "gods/spirits/powers" and *-danomi* is the noun form of *tanomu* ("ask/request [a favor]"; *t* changes to *d* for euphony), so *kamidanomi* is a noun referring to the act of praying for divine assistance.
- *sen* is an archaic form of *shinai* ("not do"), from *suru* ("do"). It's an archaic form that's still used quite widely in modern Japanese.

4

Sign: 神社
Jinja
<u>(Shinto) Shrine</u>

Staff: ガンバロー、オー!!
Ganbarō,　*ō!!*
let's strive hard　(cheer)

"<u>Let's give it everything we've got! Yeah!</u>" (PL2)

- *ganbarō* is the volitional ("let's/I shall") form of *ganbaru*, meaning to be "dogged/persistent/unflagging" in working toward some goal or in the face of a challenge.
- millions of Japanese people visit shrines to make offerings during the first week of a new year, a ritual known as 初詣で *hatsumōde*.

- the 社 *sha* in 我が社 *wagasha* normally refers to 会社 *kaisha*, "company/corporation," so in frame 2 *wagasha* appeared to mean "our company," but we now learn that in this case the *sha* refers to 神社 *jinja* ("[Shinto] shrine"; in this combination the pronunciation of 社 changes to *ja* for euphony). At any other time of year, the chief priest's traditional dress might have tipped us off, but at New Year's it's possible that a corporate chief would appear at the office in traditional garb as well. In its loosest sense, 社 (*sha*, or *yashiro*) refers to a group of people united for some common purpose, so we translated it as "organization" to preserve the punch line (punch panel).

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the cause is worthwhile. The most recent example was the 1992 "reporting pact" (報道協定, *hōdō kyōtei*) in which the whole of Japanese media agreed not to cover the pursuit of a bride by the Crown Prince (at the bidding of the Japan Newspaper Association). The first news that the bride would be Owada Masako was published in January 1993 by *The Washington Post*. As soon as the *Post* went to press with the news, all the Japanese reporters—for many of whom the information was common knowledge—were free to publish it.

Within the *hōdō kyōtei* controversy, however, may lie the seeds of an attempt later in 1993 by *Takarajima 30* (a monthly) and *Shūkan Bunshun* to tackle one of the ultimate Japanese taboos—the Imperial Household. Both magazines boldly went where no other magazine had gone before by publishing articles that were somewhat critical of the Empress, and *Bunshun* was particularly persistent (see sidebar, page 15).

"Controversial," though, is what the weekly magazines are supposed to be, precisely because they're non-mainstream. Put simplistically, the major dailies (and NHK) are pillars of Japanese society; weeklies (along with certain other magazines and some television programs) are its rebels—or at least its naughty boys.

Perhaps a bit ironically, it was the major newspaper companies that gave birth to the weeklies. Both *Sunday Mainichi* and *Shūkan Asahi* were first published in 1922. These weeklies, joined later by *Shūkan Yomiuri*, tend to uphold, or perhaps to be bound by, the loftier aspirations of the parent firm.

The newspaper weeklies have always sold well. *Shūkan Asahi*, for example, broke through the 1,000,000 circulation barrier in 1954. This, however, was the zenith of popularity for the magazines published by newspaper organizations.

In 1956, *Shūkan Shinchō* appeared, the first of a new breed of quality weeklies created by publishing houses outside the newspaper industry. *Shūkan Bunshun* and *Shūkan Gendai* followed in 1959. Later additions included the very popular *Shūkan Post* (1969) and the high cheesecake-diet *Shūkan Hōseki* (1981).

Meanwhile, magazines emerged that pandered almost exclusively to the primal male mind: *Asahi Geinō* (1956), *Shūkan Jitsuwa* (1958), and *Shūkan Taishū* (1958). And weeklies for women—homemaking hints, gossip, lives of the rich and famous, dieting—were and continue to be represented by *Josei Jishin* (1958), *Shūkan Josei* (1957) and *Josei Seven* (1963). New niches are constantly being explored and filled.

Most of the magazines owe at least some of their spirit to the newspapers from which they sprang—at least, newspapers of a livelier time. Western-style broadsheet newspapers, which first appeared in the Meiji Era, typically had only four pages. The first two would be devoted to hard news such as politics and economics, and page four would include the *bungei-ran* (文芸欄), featuring serialized novels and so on. Page three, though, was the *shakaimen* (社会面), and the soft stories it contained became quite popular as low-brow fodder for the masses.

Since they appeared on page three of the paper, these stories came to be referred to collectively as *sanmen kiji* (三面記事, "page 3 articles"). And because the contents were sexy, shocking, and trivial, such material also came to be referred to as *ero-guro*

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• pandered = (卑しい思考 • 欲望に)応える *(iyashii shikō, yokubō ni) kotaeru*
• lowbrow fodder = 教養の低い人の消費物 *kyōyō no hikui hito no shōhibutsu*

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1

Employee: 他社 は 予想 以上 に ハイテク化 が 進んでいます。
Tasha wa yosō ijō ni hateku-ka ga susunde-imasu.
other companies as-for expectations more than to high-tech -ization (subj.) is advancing/has advanced
"Other companies are progressing more than expected in high-tech-ization/going high tech."
"Other companies are making greater strides than expected in their move to high-tech." (PL3)

President: なるほど。
Naruhodo.
indeed/I see
"I see." (PL2)

- *haiteku* is from English "high tech," and *-ka* is a suffix that basically implies "changing into/moving toward . . . ," so it can be considered equivalent to English "-ization" or "-ification."
- *susunde-imasu* is the PL3 form of *susunde-iru*, from *susumu* ("to advance/progress/move forward").

2

Employee 1: コンピュータ による マーケティング や 経営 管理 は 今や 常識 です。
Konpyūta ni yoru māketingu ya keiei kanri wa imaya jōshiki desu.
computers by means of marketing and business management as-for now-(emph.) norm is
"Marketing and business management by means of computers is now the norm."
"The use of computers in marketing and business management has become the norm." (PL3)

Employee 2: ハイテク化 が 遅れると 今 の 時代 に 生き残れません。
Haiteku-ka ga okureru to ima no jidai ni ikinokoremasen.
high-tech -ization (subj.) if falls behind now 's age/era in cannot survive
"If we fall behind in going high-tech, we can't survive in the present age." (PL3)

President: うむ、 検討 しよう。
Umu, kentō shiyō.
yes/all right consideration/scrutiny [I] shall do
"All right, I'll consider the matter." (PL2)

- *imaya* is an emphatic form of *ima* ("now"), meaning something like "now in this advanced day/stage."
- *jōshiki* = "common sense/standard assumption/the accepted way/the norm."
- *to* after the plain, non-past form of a verb can have a conditional meaning, "if."
- *ima no jidai* is literally "now's era" → "the present day."
- *iki* is the stem form of *ikiru* ("to live/be alive"), and *nokoremasen* is the PL3 negative form of *nokoreru* ("can remain," from *nokoru*, "remain"), so *ikinokoreru* = "can remain alive/survive" and *ikinokoremasen* = "cannot remain alive/survive").
- *umu* is typically used by males of middle age and older as a variation of the informal "hum/grunt" of agreement/assent, *un* ("yes/all right/indeed"). *Umu* with the first *u* lengthened (see final frame) implies pondering rather than assent.
- *kentō* is a noun referring to "examining/considering/scrutinizing" some matter for action, and *kentō shiyō* is the volitional ("let's/I shall") form of its verb, *kentō suru* ("consider/examine/scrutinize").

3

Employee 1: 社長 わかってくれた かな。
Shachō wakatte kureta ka na?
company president understood for us I wonder
"I wonder if he understood for us." → **"I wonder if he sees our point?"** (PL2)

Employee 2: いつまでも 古い 体質 で は やっていけない こと ぐらい 気付いている よ。
Itsu made mo furui taishitsu de wa yatte ikenai koto gurai kizuite-iru yo.
forever old physical constitution with as-for cannot go on thing/fact about/at least has realized/is aware (emph.)
"(I'm sure) he at least realizes we can't go on forever with the old ways." (PL2)

- *wakatte* is the *-te* form of *wakaru* ("come to know/understand"), and *kureta* is the plain/abrupt past form of *kureru*, which after the *-te* form of a verb implies the action is done for the benefit of the speaker or subject. *Wakatte kureru* usually implies not only understanding but sympathy/agreement.
- *taishitsu* is literally "body quality," referring to the "constitution" of the company. *Furui taishitsu* = "old constitution" → "old ways."
- *yatte ikenai* is from *yaru* ("do") and the negative potential ("cannot") form of *iku* ("go"). *Yatte iku* has the idiomatic meaning of "go on doing/conducting business." *Itsu made mo furui taishitsu de wa yatte ikenai* is a complete thought/sentence ("cannot forever go on with our old ways") modifying *koto* ("thing/fact").
- *gurai* (or *kurai*) is basically "about/approximately," but depending on context it can mean "at least."
- *kizuite-iru* is from *kizuku* ("notice/realize/become aware of").

4

President: どう でしょうか。
Dō deshō ka?
how/what is it, I wonder?
"How does it look?" (PL3)

- *sō* 相 can refer to the "outside appearance/countenance/physiognomy" of anything that is examined for purposes of fortune telling, or it can refer to the signs read in such an examination.

Fortune Teller: うーむ、企画書 に 悪い 相 が でてます ぞ。
Umu, kikakusho ni warui sō ga dete-masu zo.
hmm, planning document in bad physiognomy (subj.) comes out/shows (emph.)
"Hmm, the planning document shows a negative physiognomy."
"Hmm, I'm getting a bad reading about your business plan." (PL3)

(continued from page 46)

nansensu (エロ・グロ ナンセンス, from "erotic," "grotesque," and "nonsense").

Even today, major newspapers still run quirky or non-mainstream news on a special *shakaimen* page—the one inside the back cover, where page three used to be—but these articles are a pale shadow of the energetic, rough-and-tumble stuff found in the weekly magazines.

By the end of World War II, there was a flourishing, if volatile, market in Japan for information of questionable authenticity and even more questionable taste. After the war, demand was supplied in part by lurid magazines called *kasu-tori zasshi* (粕取り雑誌, literally "rough liquor/red-eye magazines"). The names of these magazines—mostly short-lived monthlies—include *Stalking The Bizarre* (*Ryōki* 猟奇, 1946), *Sex Culture* (*Seibunka* 性文化, 1947) and *Avec* (アベック, 1948). With the disappearance of these rags, the mantle of "*sanmen kiji* purveyors to the masses" fell on the shoulders of the modern weeklies.

Like their outlandish counterparts in the States, the weeklies have always been apt to test the boundary between good taste and bad, truth and fabrication, gossip and slander. As a result, they garner lawsuits brought by all manner of people, especially politicians and entertainers who feel that they have been wronged. Between 1988 and mid-1993, *Shūkan Bunshun* was hit with 13 lawsuits (two wins, two losses so far). Miura Kazuyoshi, charged with having his wife murdered in Los Angeles, has won several of the numerous suits that he has brought against major weeklies for playing loose with the facts and violating his right to privacy.

And so it is that in their efforts to attract as many readers as possible, Japanese *shūkanshi* continue to provide a vast variety of provocative information, much of it tinged with sensationalism. In the process, they are providing answers to a potentially interesting question for students of moral philosophy: How low can you get?

Adam Fulford, a "free-lance this-and-that" in Tokyo, was formerly editor of the *Mainichi Daily News'* "*Wai Wai* Page."

• quirky = 奇抜な *kibatsu-na* • volatile = 移り気の/気まぐれな *utsuriki no/kimagure-na* • rags = [軽べつ的に](下らない) 雑誌 *[keibetsu-teki-ni] (kudaranai) zasshi* • lawsuits = 訴訟 *soshō*

Letters

(continued from page 4)

*For readers who may not have had the benefit of hearing "syllable" used this way in a class, our pronunciation guide explains: "*n *is like a syllable in itself, and as such it receives a full 'beat'." Though saying* kin'en *is four syllables may be imprecise in strict linguistic terms, it seems to be accurate enough for most practical purposes. Most students' eyes glaze over when you mention the term "mora" but "syllable" is familiar to them, and they intuitively understand its looser use for referring to "beats" in pronunciation.*

漫

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1

President: 今 まで 殺人的 スケジュール で 仕事 を こなしてきた が、
Ima made satsujin-teki sukejūru de shigoto o konashite kita ga,
now until murderous schedule by/with work (obj.) have handled/performed but
"Until now we have performed our work on a murderous schedule, but . . .

President: 時間 に ゆとり が でてくる と
jikan ni yutori ga dete kuru to
time in leeway (subj.) appears if/when
オフィス が あまりに も 殺風景 である こと に 気づいた のだ。
ofisu ga amari ni mo sappūkei de aru koto ni kizuita no da.
office (subj.) too much (emph.) bleak/drab is thing/situation to/that realized/noticed (explan.)
"now that we've started to have a little more leeway in time, I've noticed how terribly drab the office is." (PL2)

- *satsujin* = "murder" and *satsujin-teki* = "murderous." *Sukejūru* is from American English "schedule."
- *konashite* is the *-te* form of *konasu* ("deal with/handle/perform"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kuru* is often added to the *-te* form of verbs to indicate that the action began in the past and has continued to the present, so *konashite kita* = "has/have performed."
- *yutori* can refer not only to "leeway" in space and time, but to a more abstract feeling of "ease/comfort/psychological latitude" (see next frame).
- *dete* is the *-te* form of *deru* ("come/go out" or "appear"), and *dete kuru* represents another use of *kuru* after a *-te* form: to indicate that the action/change has begun to take place. *To* after a plain, non-past verb can give a conditional "if/when" meaning: "when leeway in time begins to appear" → "now that we've started to have some leeway in time."
- *amari ni* means "too much/excessively," and *mo* adds emphasis.
- *de aru* is a more formal/"literary" equivalent of *da/desu* ("is/are").
- *koto* is literally "thing," but is often used more abstractly to mean "situation/circumstance."
- *kizuita* is the plain/abrupt past form of *kizuku* ("realize/notice/become aware of"), and *ni* marks what it is that has been realized/noticed.

2

President: わが社 も 熱帯魚 を 飼おう!!
Waga-sha mo nettaigyo o kaō!!
our company too/also tropical fish (obj.) let's keep as pet
"Let's get some tropical fish for our office, too." (PL2)

President: こころ に ゆとり を 持とう。
Kokoro ni yutori o motō.
hearts/minds in leeway (obj.) let's hold
"Let's adopt a more relaxed frame of mind." (PL2)

- *mo*, "too/also," here implies "our company, too, like many others."
- *kaō* is the volitional "let's/I shall" form of 飼う *kau*, which when written with this kanji means "have/keep/raise animals (as pets or livestock)."
- *kokoro* can mean either "heart" or "mind," and *motō* is the volitional form of *motsu* ("hold/carry"). *Kokoro ni yutori o motsu* is an idiomatic expression meaning to "adopt/maintain an easygoing frame of mind," or "keep psychologically loose."

3

OL: それ は いい わ。
Sore wa ii wa.
that as-for good (fem colloq.)
"That's a great idea!" (PL2)

Sound FX: パチパチパチパチパチ
Pachi pachi pachi pachi pachi
Clap clap clap clap clap (sound of applause)

OL: さんせー。
Sansē
approval/endorsement
"I'm in favor!" (PL2)

- strictly speaking, this word should be written さんせい *sansei*. Writing it as さんせー is kind of a "pop" spelling, like "nite" for "night."

4

Backward Sign: 証券
Shōken
Securities

Sound FX: ブク ブク ブク ブク
Buku buku buku buku
Bubble bubble bubble bubble

President: この 泡 の ブクブク は なんとか ならんかね。
Kono awa no buku buku wa nantoka naran ka ne?
this/these bubbles 's (bubbling FX) as-for somehow can't become/do?
"Can't we do something about these bubbles?" (PL2)

Employee: 死んじゃいます よ。
Shinjaimasu yo.
will die-(regret) (emph.)
"They'll die (if we do)." (PL3)

- the kanji on the sign are reversed because they are in a window and are intended to be read from the other side.
- *naran* is a contraction of *naranai*, the negative form of *naru* ("become"). *Nantoka naranai ka* is an idiomatic question "Can't something be done?" Asking questions with *ka ne* is mostly reserved for superiors speaking to subordinates.
- *shinjaimasu* is a contraction of *shinde shimaimasu*, the PL3 form of *shinde shimau*. *Shinde* is the *-te* form of *shinu* ("die"), and *shimau* after the *-te* form of a verb implies the action was/is/will be regrettable.
- the president doesn't like the sound of the bubbles because they remind him that their current "leeway in time," which he has tried to paint as a blessing, actually owes to the loss of business that came with the collapse of the "bubble economy."

(*continued from page 27*)

word processor more than any other, it is the front end processor. KanjiWord's excellent front end processor is largely responsible for the program's ease of use.

KanjiWORD does not have the page layout capabilities of WordPerfect, but it does offer acceptable formatting, including border, margin, and tab control; character attributes, such as type size, bold, italics, and shading; customized line and character spacing; and even vertical writing (*tategaki*). The English spelling checker program could stand improvement, but users can add words to its dictionary, which should make it more accurate with use. One very nice feature of the program is the 50,000 word English to Japanese dictionary, which is both quick and accurate.

There are shortcomings, of course—KanjiWORD has no undo command, the program allows multiple windows, but each must be opened manually, instead of automatically opening when a new file is created, and though it is easy to make a border around blocks of text, removing it is more difficult. But such problems do not hinder the program's usefulness, and are to be expected in the first version of any application. (KanjiWORD is based on the program KCOM2 for Windows by Kureo Technology. Though it is called version 2.0, there is actually no version 1.0—go figure!)

Before recommending any Japanese word processor for DOS or Windows costing over $100, I must first justify why that program is worth more money than the four applications I reviewed in *Mangajin* #28 ("The Write Stuff: Four Japanese word processors for under $100"). In this case, that justification is simple: KanjiWORD's excellent front end processor and documentation alone are worth the extra money. Add to that the features not available on programs like JWP, such as vertical writing, text control, 48 bit font, and other little extras—such as being able to input a Japanese city's name via its three-digit zip code—and it becomes obvious that though programs like NJ Star will still find users who enjoy their simplicity, anyone who needs a Japanese word processor more than once a week should really invest in KanjiWORD.

Douglas Horn is a free-lance writer and computer consultant in Seattle.

図説現代用語便覧
Zusetsu Gendai Yōgo Binran
A Visual Glossary of Modern Terms

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1

Interviewer: すいません。 ちょっと いい ですか。
Suimasen. Chotto ii desu ka?
excuse me a little/a minute good/okay is it?
"Excuse me. Is it okay (if I bother you) a minute?"
"Excuse me, but could I ask you a few questions?" (PL3)

Man: はぁ。
Hā.
"Yes (I suppose)." (PL3)

- *suimasen* is a colloquial *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context. It's obvious here that she is an interviewer, but we don't know exactly what question she asked, i.e., there is something of a jump to the second panel.
- *chotto ii desu ka* is a generic expression for checking if a person has time for something: "Do you have a minute?/Could I bother you for a minute?"
- *hā* is a rather tentative sounding *hai* ("yes/okay").

2

Man: 朝 は 早い ので いつも 喫茶店 の モーニングサービス。
Asa wa hayai no de itsumo kissaten no mōningu sābisu.
morning/breakfast as-for early because always coffee shop 's morning service
"My mornings are early so I always have a 'Morning Service' breakfast at a coffee shop." (PL2)

昼 は 定食屋 の サービスランチ を セルフサービス で。
Hiru wa teishoku-ya no sābisu ranchi o serufu sābisu de.
lunch as-for teishoku restaurant 's service lunch (obj.) self-service by
"For lunch I get the daily special at a *teishoku* shop, by self-service." (PL2)

Man: 仕事 が たまっても 手当て の つかない サービス 残業。
Shigoto ga tamatte mo teate no tsukanai sābisu zangyō.
work (subj.) even when piles up compensation (subj.) not come with service overtime
"When my work gets backed up, too, I work free overtime, without compensation." (PL2)

- *asa* here does double duty, meaning both "morning" and "morning meal → breakfast." *Asa wa hayai no de* = "because my mornings are early," and *asa wa . . . mōningu sābisu* = "my breakfast is 'Morning Service.'"
- *mōningu sābisu* (from English "morning service") refers to special breakfast sets that can be ordered with coffee or tea until late morning at coffee shops. Typically the set includes toast, a boiled egg, and/or a small salad.
- *teishoku* refers to the traditional Japanese "set meal" of rice, miso or other soup, and an entree. *Teishoku-ya* are restaurants that specialize in providing a variety of *teishoku* type meals. *Sābisu ranchi*, from English "service lunch," refers to a "daily special" or some kind of "economy lunch."
- *sābisu* in Japanese often means "free/complimentary." In the case of the menu items, the implication is that the customer is getting something for free because the set costs less than the items would individually, or simply because the price has been held down below other similar items. It doesn't mean the entire meal is free.
- *serufu sābisu* is from English "self service," and has the same meaning.
- *tamatte* is the *-te* form of *tamaru* ("[something] accumulates/gathers/piles up"). *-Te mo* makes a conditional, "even if/when . . ." or "if/when . . . , too/also, . . ."
- *tsukanai* is the negative of *tsuku* ("be included/come with"). *Teate ga tsuku* = "comes with compensation" and *teate ga tsukanai* = "is without compensation." The subject marker *ga* has changed to *no* because *teate ga/no tsukanai* is a modifying clause for *sābisu zangyō*.
- *sābisu zangyō*, lit. "service overtime," means he works overtime for free, just as the modifying clause explains → "unpaid overtime."

3

Man: で、 たまの 休み は こうして 家庭 サービスです わ。
De, tama no yasumi wa kō shite katei sābisu desu wa.
and occasional/rare day off as-for in this way family service is (colloq.)
"And on my occasional day off I spend time with my family like this." (PL3)

Interviewer: で、 ご職業 は?
De, go-shokugyō wa?
and (hon.)-occupation as-for
"And your occupation?" (PL3 implied)

- *de* is short for the conjunctive phrase, *sore de*, lit. "and with that" → "and/and so/and then."
- *kō shite* is literally "doing like this" → "in this way."
- when a man does things with his family on his days off, as opposed to merely lying around all day, it is termed *katei sābisu* — i.e., it's thought of as rendering service to the family.
- *wa* is a colloquial particle for emphasis that's best described as feminine, but men can also use it, with a slightly different inflection, without sounding effeminate.

4

Man: サービス業 です。
Sābisu-gyō desu.
service industry is
"(I'm in) the service industry." (PL3)

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A Visual Glossary of Modern Terms

by デラックス•カンパニー /Deluxe Company

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1

Tanaka: バロー、 会社 が なんだ。
Barō, kaisha ga nan da?
idiot/fool company (subj.) what is it?
"Dammit all, what do I care about the company?!" (PL1)

Tanaka: 仕事 が なんだ って ん だ。
Shigoto ga nan da tte n da.
work (subj.) what is it? (quote) (explan.) is
"What do I care about work?!" (PL1-2)

- *barō* is a slurred contraction of *baka yarō* (lit. "fool/idiot" + "guy/fellow"), which when directed at a person means "you idiot/S.O.B." but is also used as an all-purpose expletive.
- asking a question with *da* has a very rough sound. The expression . . . *ga nan da* is a stock phrase for expressing one's disdain for something, and has the feeling of "What's so great about . . .?/Who cares about . . .?"
- *tte n da*, a colloquial contraction of the quotative *to iu no da*, here serves essentially to emphasize his disdain.

2

Colleague 1: おい、田中、いい かげん に しろ よ。
Oi, Tanaka, ii kagen ni shiro yo.
hey (name) good degree/extent to do/make (emph.)
"Hey, Tanaka, take it easy, will you?" (PL2)

Sound FX: うい〜
Uii–
Urp (effect of drunkenness)

Colleague 2: 少し は わきまえろ よ。
Sukoshi wa wakimaero yo.
a little (emph.) show discernment (emph.)
"Show a little restraint." (PL2)

- *kagen* = "degree/extent," and *shiro* is the abrupt command form of *suru* ("do/make"), so *ii kagen ni shiro* is literally "do/make (it) to a good/appropriate extent" — implying that "good extent" has already been surpassed → "take it easy/that's enough/cut it out!"
- *ui* is one of the standard sounds associated with drunkenness. It's like a high-pitched "hic/urp!" made with an intake of breath.
- *wakimaero* is the abrupt command form of *wakimaeru* ("know what's appropriate/show discernment").

3

Tanaka: うるせー なー。
Urusē nā.
noisy/bothersome (emph.)
"Aw, buzz off." (PL1-2)

Tanaka: 飲んでる 時 ぐらい 言わせて くれ よー。
Nonde-ru toki gurai iwasete kure yo–
am drinking time/when at least let speak please (emph.)
"At least when I'm drinking, let me speak (my mind)."
"You could at least let me speak (my mind) when I'm drinking!" (PL2)

- *urusē* is a masculine/slang version of *urusai*, which means "noisy/annoying/obnoxious." When *urusai* is said sharply/emphatically, its feeling can range from "shut up!/be quiet" to "go away/stop bothering me/buzz off."
- *nonde-(i)ru* is the progressive ("is/are –ing") form of *nomu* ("drink"), here modifying *toki* ("time"): *nonde-ru toki* = "time when (I'm) drinking."
- *gurai* (or *kurai*) is basically "about/approximately," but depending on context it can take on the meaning of "just/at least" → "at least when I'm drinking."
- *iwasete* is from *iwaseru*, the causative ("make/let . . .") form of *iu* ("say/speak"). *Kure* after the *-te* form of a verb makes an informal/masculine request.

4

Colleague 2: しかし なあ . . .
Shikashi nā . . .
but (colloq.)
"(Yeah,) but you know . . ." (PL2)

- Japanese business customs allow people to speak their mind when they are drunk, without fear of repercussions. Needless to say, however, it does not normally apply to drinking at the office.

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1

Headline: 今 サラリーマン に 大ヒット!
Ima sarariiman ni dai-hitto!
now salaryman among great hit
Currently a Big Hit Among Salarymen!

誰でも どこ(でも) ヨガ 空中(浮遊)
Dare demo doko demo yoga kūchū fuyū
anyone anywhere yoga levitation
Anyone Can Do It Anywhere: Yoga Levitation

- *sarariiman*, a Japanese word coined from the English "salary" and "man," refers to male white-collar workers.
- *dai-* is used as a noun prefix to mean "great/grand."
- *kūchū fuyū* is made up of kanji meaning "air/sky," "inside/within," "float," and "play/meander" → "levitation."

2

Salaryman 1: 今 こんなの が はやってん のか。
Ima konna no ga hayatte-n no ka?
now/currently this kind of thing (subj.) is popular/in vogue (expl.-?)
"This sort of thing is popular right now?" (PL2)

Salaryman 2: おまえ 知らない のか。
Omae shiranai no ka?
you don't know (explan.-?)
"Don't you know?"
"Haven't you heard?" (PL2)

- *hayatte-n* is a contraction of *hayatte-iru* ("is popular/in vogue"), from *hayaru* ("become popular/a fad").
- *no* shows he's seeking an explanation, so asking a question with *no ka* is literally like "Is it the case that . . .?" But explanatory *no* is used much more frequently in Japanese than such phrasings are used in English.
- *omae* is an informal/abrupt word for "you" used mostly by males with their peers or subordinates.

3

Salaryman 1: こんなの やって何の 役 に 立つ んだ。
Konna no yatte nan no yaku ni tatsu n da?
this kind of thing do-and what purpose/role for stand/serve (expl.-?)
"Doing this sort of thing, what purpose does it serve?"
"What good does it do to learn something like this?" (PL2)

Salaryman 2: 通勤時 に 役立つ んだ よ。
Tsūkin-ji ni yakudatsu n da yo.
commuting time at serves purpose (explan.) (emph.)
"It comes in handy when you're commuting." (PL2)

- *yatte* is the *-te* form of *yaru* ("do"), in this case referring to taking it up as a skill → "learn."
- *yaku ni tatsu* means "serve a purpose/be useful/be helpful." The expression comes from *yaku* ("role/duty") + *ni* ("for") + *tatsu* ("stand"). *Nan no yaku ni tatsu* is literally "serve the purpose of what?" → "what use is it?/what good does it do?"
- asking a question with *n da* is mostly masculine and can sound quite rough, but here it is merely informal/familiar. When there's no question word, as in the second man's sentence, *n da* makes an explanatory statement.

4

FX: フワ〜
Fuwa–
(effect of floating lightly in the air)

- commuters in Japan would immediately recognize this last scene as looking up toward the ceiling inside a crowded train.

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A selection from the series

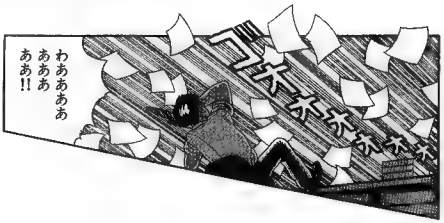
アフター0 • After Zero

by 岡崎二郎 • *Okazaki Jirō*

— Part III —

After the death of Matsumura Shōzō, the company's founder, strange things began happening at the offices of Taiyō Electric, a major manufacturer of electric appliances.

Late at night, in deserted offices and hallways, voices and what seem to be huge eyeballs appear, asking the enigmatic question, "*Jarapachi nē ka?*" ("No *jarapachi*?"). The company management decides that it must be a ghost or spirit of some kind, and two young employees, Mr. Ōkido and Ms. Hanamura, are assigned to find a countermeasure.



After a disastrous attempt to capture the ghost, Ōkido consults with the company historian. He recalls that a ghost had appeared at the company many years before, pounding on the floors and knocking over chairs. At the time Matsumura, the chairman, said not to worry, because the presence of a ghost showed that the company had energy. After further research, Ōkido, acting on a hunch, has a little boy, Tomo-chan, brought in to make contact with what he has deduced must be a childlike ghost.

Through Tomo-chan, the ghost explains that it came a long time ago from a very cold place. Further research reveals that in his school days in northeastern Japan, Matsumura apparently made the acquaintance of a lucky spirit called *zashiki-warashi*. Ōkido concludes that Matsumura's spirit friend is the very "ghost" which plagues the company. But why is it causing so much trouble all of a sudden? And what did it mean by "*Jarapachi*?"

About the title: We have translated the title of this story, *Chiisaku Utsukushii Kami* (小さく美しい神), as "The Little and Beautiful Spirit." The word *kami* is usually translated as "god(s)," but in this story we see that it also refers to what would be called "spirits" in English.

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1 **Ōkido:** (continuing his explanation)
Kaichō wa, nanraka no hōhō de, zashiki-warashi o Tōkyō ni tsurete kite, kaisha ni tsukaseta n da.
"Mr. Matsumura somehow or other brought the *zashiki-warashi* with him to Tokyo, and established him in his (new) company." (PL2)
Soshite Taiyō Denki wa han'ei shita.
"And Taiyō Electric prospered." (PL2)

- *kaichō* actually means "chairman," but Japanese speakers often refer to others by title when English speakers would use names.
- *nanraka no X* = "some X or other," so *nanraka no hōhō* = "some method or other" ‣ "somehow or other." The particle *de* indicates means.
- as we learned in the last installment, *zashiki-warashi* are spirits said to live in northern Honshū, who bring good fortune to wherever they take up residence.
- *tsurete kite* is a continuing form of *tsurete kuru*, "bring along (a person or other animate thing)."
- *tsukaseta* is the past causative ("make/let do") form of *tsuku*, which typically means "possess/haunt" when speaking of malignant spirits. Since it actually means a spirit of some kind "attaches itself," it can also be used with benevolent/guardian spirits, as here.

2 **Ōkido:**
Kare koso wagasha hatten no tateyakusha datta no sa!
"He, indeed, was the main actor in our company's development."
"The one responsible for our company's growth was none other than him." (PL2)

- *koso* emphasizes *kare* ("he/him") with the feeling of "none other than . . ."

3 **Ōkido:**
Sugu ni shachō ni shiraseyō!
"Let's tell the president right away!" (PL2)
Kaichō wa kitto kono koto o tsutaeru mae ni itte shimawareta n da!
"Mr. Matsumura probably died before he could tell him about this."
"Mr. Matsumura probably died without telling him about this." (PL2)

- *shiraseyō* is the PL2 volitional ("let's/I shall") form of *shiraseru* ("inform/tell").
- *kitto* = "probably"
- *itte shimawareta* is an honorific past form of *itte shimau*, from the verb *iku*, which when written 逝く means "pass away/die." *Shimau* implies regret.

4 **Tomo-chan:**
Oniichan, / ano ko, dete iku tte itte-ta yo.
"Mr. Ōkido, that kid said he was going to leave." (PL2)

- children often refer to their relatively young male elders as *oniichan*, literally "older brother."

5 **Ōkido:**
Nan da tte?! **"What did you say?"** (PL2)

Tomo-chan:
Mō omoshirokunaku natta kara dete iku tte.
"He said it's no fun anymore so he was going to leave." (PL2)

6 **Ōkido:**
So . . . sonna!
"Th-that's (terrible/impossible)!" (PL2)
Kare ni dete ikaretara uchi wa dō naru n da!?
"If he leaves, what's going to happen to this company?" (PL2)

- *sonna* (lit. "that kind of/such a") can be used by itself as a generic exclamation of dismay/protest.
- *dete ikaretara* is a conditional form of the passive *dete ikareru* (from *dete iku*, "go out/leave"). Using the passive form implies the action is detrimental to the speaker, "If he up and leaves . . ."

7 **Ōkido:**
Ta . . . taihen da!
"Th- this could be real trouble!" (PL2)

Hanamura:
A, Ōkido-kun! **"Oh, Okido!"** (PL2)

- *taihen* refers to a "serious/terrible situation," and *taihen da* is its exclamatory form: "Oh no!/This is terrible!/We're in big trouble!/etc."

1 **Sound FX:**
Ka ka ka . . . (incredulous/mocking laugh)

Narration:
Kekkyoku, dare mo Ōkido-kun no hanashi o shinjite kuremasen deshita.
But no one was willing to believe Ōkido's tale. (PL3)

- *kekkyoku* here implies "but in the end, in spite of his efforts."
- *shinjite kuremasen deshita* is the PL3 form of *shinjite kurenakatta*, from *shinjiru* ("believe") and the negative past of *kureru*, which after the *-te* form of a verb implies the action is done for the benefit/at the behest of the speaker or subject.

2 **Hanamura:**
Dō datta?
"How was it?" (PL2)

Ōkido:
Ā . . . isshō ni fusareta yo.
"Ah, they just laughed me off." (PL2)

- *isshō ni fusareta* is the passive form of *isshō ni fusu*, an expression meaning "laugh off/dismiss with a laugh/pooh-pooh."

3 **Hanamura:**
Watashi wa shinjite-ru wa yo.
"(I want you to know) I believe it." (PL2)

Datte Tomo-chan, tashika-ni mita tte itteta mon.
"'Cause Tomo-chan said he definitely saw him." (PL2)

- *datte* is an informal conjunction for introducing explanations or further elaborations.
- *yo* is used to emphasize something the speaker thinks the listener does/may not know.

4 **Ōkido:**
Arigatō. **"Thanks."** (PL2)

5 **Narration:**
Taiyō Denki no gyōseki ga, totsuzen kakō shi-hajimeta no wa, sore kara mamonaku no koto deshita.
It was not long after this that Taiyō Electric's business suddenly took a downturn. (PL3)

- *gyōseki* is more literally "business achievements/results."
- *kakō* = "descent/decline," and *kakō suru* is its verb form. *Hajimeta* is the past form of *hajimeru* ("begin"), here suffixed to the stem of *suru* to mean "begin doing."

6 **Narration:**
Shuryoku shōhin no ureyuki ga pattari tomari, henpin no yama ni narimashita.
Sales of their main products came to an abrupt halt, and (the office) became a mountain of returned merchandise. (PL3)

Employees:
Hie– *Hie–* *Hie–*
"Yikes!" "Yikes!" "Yikes!"

- *pattari* (or *battari*) is a modifier for stopping "suddenly/abruptly/completely." *Tomari* is a continuing form of *tomaru* ("stop") → "stop, and . . ."

7 **Narration:**
Sore ni tsurete, kabuka mo kyūsoku ni ochikonde ikimashita.
As business declined, (the company's) stock prices also went into a tailspin. (PL3)

Stockholder:
Senshū made gosen-en dai datta no ga, konshū wa sanzen-en o kitta?!
"Until last week we were above ¥5,000, but this week we've dropped beneath ¥3,000!?" (PL2)

- *sore ni tsurete* means "accompanying/right along with/in conjunction with that" → "in conjunction with the decline of business" → "as business declined."

1 **Shachō:**
Ki- kimi no itta tōri ni natta.
"I- it has become exactly as you said."
"Y- you . . . were right." (PL2)

- *itta* is the plain/abupt past form of *iu* ("say"), and *tōri* (or *no tōri*) follows a variety of words to mean "like/exactly as/in accordance with," so *itta tōri* = "exactly as (you) said."
- *ni natta* is the plain/abrupt past form of *ni naru*, "become(s)."

2 **Shachō:**
Dō sureba ii?!
"What do we have to do?" (PL2)

Sono zashiki-warashi o tsuremodosu ni wa?!
"In order to bring the *zashiki-warashi* back?" (PL2)

- *dō* = "what/how," and *sureba* is a conditional "if" form of *suru* ("do"), so *dō sureba* is "if (we) do what." Adding *ii* ("good/fine/okay") makes an expression literally meaning "If we do what will it be okay/fine?" implying "What do we have to do (to set things right again)?"
- *ni wa* = "for the purpose of/in order to."
- he speaks in inverted syntax. His second sentence actually states the topic for his first.

3 **Okido:**
Bo- boku mo sore o kangaete-ta n desu ga, mada wakaranai n desu.
"I- I've been thinking about that, too, but I don't know (the answer) yet." (PL2)

- *kangaete-(i)ta* is the past form of *kangaete-iru*, from *kangaeru* ("think about/ponder").

4 **Shachō:**
Bōnasu gojukkagetsu bun dasu!
"I'll give you a bonus of 50 months' pay!" (PL2)

Ikkoku mo hayaku kangaero!
"Think about it even one moment sooner!"
"You've got to come up with something fast!" (PL2)

- *bun* after a quantity means "enough for/equivalent to that much" or "that much's worth."
- *ikkoku mo hayaku* could be translated "as soon as possible," but it tends to have a very urgent feeling, as if seconds count: "Pronto!/Fast!"
- *kangaero* is the abrupt command form of *kangaeru* ("think about/ponder").

5 **Shachō:**
Kaisha ga tsubureru mae ni!
"Before the company collapses."
"Before we go bankrupt!" (PL2)

Sound FX:
Buoooo
Roar (effect of the *shachō*'s intense fury)

- *mae ni* after a verb means "before" that action takes place. Again we have inverted syntax. This clause would normally come before *ikkoku mo hayaku . . .*

1 **Narration:**
Zashiki-warashi o tsuremodosu hōhō?!
A way to bring back the *zashiki-warashi*?!

Hanamura:
Iwate Shisha kara todoita komonjo yo.
"Here're the old records that arrived from our Iwate branch." (PL2)

Narration:
Shikashi, donna hon o yonde mo, sonna hōhō wa miatarimasen deshita.
But no matter what books they read, they came across no such method. (PL3)

- *todoita* is the plain/abrupt past form of *todoku* ("arrive/be delivered").
- *miatarimasen deshita* is the negative past form of *miataru*, which means "find/come across" when the subject is a person and "be found" when the subject is a thing.

2 **Ōkido:**
Miro yo, Hanamura, / Sanraito Shōji no kabu-ka.
"Look at this, Hanamura. The stock price for Sunlight Enterprises." (PL2)

3 **Ōkido:**
Kono ikkagetsu de nijūbai no taka-ne da.
"In this past month it's gone up 20-fold." (PL2)

Hanamura:
To iu koto wa . . .
"Which means . . ." (PL2)

Ōkido:
Koko ga zashiki-warashi no hikkoshi-saki da!
"This is where the *zashiki-warashi* moved to!" (PL2)

- *kono* ("this/these") followed by a time period (*n* days/months/years) refers to that long of a period leading up to the present → "the recent/the last/the past (*n* days/months/years)."
- *taka-ne* = "high price/increased price"

4 **Ōkido:**
Kuso! Idokoro wa wakatte-ru tte no ni nā.
"Crap! Even though we know where he is, (we still don't know how to bring him back)." (PL2)

- *tte no ni* is a contraction of *to iu no ni*, "even though it is the case that." *No ni*, especially at the end of sentence, can express disappointment/dismay; *nā* emphasizes the dismay.

5 **Kachō:**
Oi, Ōkido, isoge! / Kabu-ka ga sen-en o kitta.
"Hey, Ōkido, (you've got to) hurry! / Our stock price has dipped under ¥1,000." (PL2)

Kono mama da to, shachō ga mi-uri suru ka mo shiren zo.
"At this rate, the president might (decide to) sell out." (PL2)

- *kono mama* = "unchanged from this" and *da to* = " if it is" → "if it is unchanged from this" → "at this rate."

6 **Hanamura:**
Fū . . . Nan de zashiki-warashi wa dete itchatta n daro?
"(Sigh) I wonder why the *zashiki-warashi* left?" (PL2)

7 **Yumioka:**
Sorya, kaisha ga omoshirokunaku natta kara sa.
"It's because this company got to be no fun for him anymore." (PL2)

Zashiki-warashi wa sō ittottarō.
"That's what he said, remember?" (PL2)

- *ittottarō* is a contraction of *itte-ita darō*, from *iu* ("say"). The conjectural *darō* seeks confirmation/agreement from the listener.

1 **Hanamura:** (off panel)
Nan da ka torabāyu mitai ne.
"Somehow it looks like a job hunt, doesn't it?"
"It sorta looks like time to hunt for a new job, doesn't it?" (PL2)

- *nan da ka* might literally be translated as "What is it?" but it has the idiomatic meaning of "somehow/for some reason or other."
- *Torabāyu*, from the French *travaille* ("job"), is the name of a popular job information magazine, and from this, *torabāyu* has become a pop word for "job hunt." Its verb form occurs both as *torabāyu suru* and *torabaru*.

2 **Sound FX:**
Gabā!
(effect of a sudden large movement, such as rising from a sleeping/resting position)

Hanamura:
Kya!
(a very brief, squeal/scream from being startled)

3 **Ōkido:**
Sō ka. Tsumari, ima made wa 'omoshiroi mono' ga kaisha ni atta n da!
"That's it! In other words this company did have something fun for him until now." (PL2)

Kaichō ga, zashiki-warashi o tsurete korareta no mo, sono 'omoshiroi mono' no okage na n da!
"The very reason Mr. Matsumura was able to bring the *zashiki-warashi* with him was because of that fun thing." (PL2)

- *sō ka* can also be a question ("Is that right?"), but here it expresses a sudden understanding/realization: "That's it!/I've got it!"
- *tsurete korareta* is the past potential ("could/was able to . . .") form of *tsurete kuru* (see fr. 1).
- *. . . no okage* = "thanks to/because of . . ."

4 **Ōkido:**
Saikin, kaisha no naka de henka shita mono ya, nakunatta mono o sagasu n da!
"Look for something that has changed or disappeared from our offices recently!" (PL2)

Donna sasai-na koto mo minogasu na!
"Don't overlook anything, no matter how small!" (PL2)

- following a plain, non-past verb with *n da* can serve as an abrupt command.
- *minogasu* = "overlook," and *na* after the plain, non-past form of a verb makes a strong prohibition/negative command.

5 **Ōkido:**
'Omoshiroi mono' o mitsukeru n da!
"Find the fun thing!"
"Find what it was that was fun for him." (PL2)

Sore de zashiki-warashi wa modotte kuru!
"Then the *zashiki-warashi* will come back." (PL2)

- *modotte* is the *-te* form of *modoru* ("return") and *kuru* ("come") shows that the direction of the return will be toward the speaker rather than away.

6 **Ōkido:**
Sōmu zen'in de . . . iya, / shain zen'in de sagasu n da!
"Everyone in general affairs . . . No! Everyone in the company must search!" (PL2)

- *sōmu* refers to *sōmu-ka*, "the general affairs section" of the company.
- *shain* combines *sha* from *kaisha* ("company") and *in* ("member"), for a word referring to company employees. *Zen* = "all," so *zen'in* = "all members," and *shain zen'in* = "all employees/everyone in the company."

1 **Sign:**
Sanraito Shōji Kabushiki(gaisha)
Sunlight Enterprises Joint Stock Company

2 **Sound FX:**
Hyuuuuu . . .
(sound of strong wind)

3 **Ōkido:**
Kore shika . . . kangaerarenai!
"I can think of only this."
"It can't be anything else! —" (PL2)

Zashiki-warashi ga 'omoshiroi mono' to itta no wa.
"The thing the *zashiki-warashi* called fun." (PL2)

Headband:
Zashiki-warashi Inochi
***Zashiki-warashi* or my life**

- *shika* combines with a negative later in the sentence to mean "only."
- *kangaerarenai* is the negative potential ("can't") form of *kangaeru* ("think of").
- he speaks in inverted syntax, his second sentence being only a fragment that states the topic for his first. *No* makes the complete thought/sentence *zashiki-warashi ga 'omoshiroi mono' to itta* ("the *zashiki-warashi* called [it] a 'fun' thing") into a noun, and *wa* marks it as the topic.
- using 命 *inochi* as a single character after a name implies one is "staking one's life" on that person. It parallels a custom of the Edo period in which courtesans tattooed "~命" on their arms to show their devotion to a client, essentially meaning "I love you more than my life."
- the headbands, known as *hachimaki*, are a standard accessory when heading into battle/competition or engaging in a strenuous effort.

4 **Ōkido:**
Mukashi wa dare no seki ni mo atta kedo, saikin wa mō metta-ni minaku natta mono!
"Something that, in the past, was on everyone's desk, but now you almost never see." (PL2)

Wagasha ni hitotsu dake nokotte-ita kore wa, kaichō no motchi-mono de,
"This, the only one left in our company, belonged to Mr. Matsumura, . . .

sore mo kyonen kaichō ga nakunarareta toki, jitaku ni hikitorareta.
"and even it was returned to his home after he died last year." (PL2)

- *seki* = "seat/place" → "desk."
- *saikin* = "recently," but when used in opposition to *mukashi* ("before/in the past/long ago"), it is often best thought of as "now."
- *metta-ni* plus a negative means "rarely/seldom."
- *minaku* is the adverb form of *minai*, negative of *miru* ("see/look at"), and *natta* is the past form of *naru* ("become"), so *minaku natta* is "has become so you do not see," and *metta-ni minaku natta* = "has become so you rarely see."
- *nakunarareta* is an honorific form of *nakunaru*, which when written 亡くなる means "to die."
- *hikitorareta* is the passive past form of *hikitoru*, ("withdraw/take back/receive").

5 **Ōkido:**
Soshite, minna ga kiita zashiki-warashi no koe, 'Jarapachi'!
"And then there's the word everyone heard the *zashiki-warashi* say, '*Jarapachi*'!" (PL2)

- *kiita* is the plain/abrupt past form of *kiku* ("hear"), and *minna ga kiita* ("everyone heard") modifies *zashiki-warashi no koe* ("the zashiki warashi's voice/utterance").
- each time the ghost/*zashiki-warashi* appeared in the first episode of this story, he said, quite mysteriously, *Jarapachi nē ka*. We noted that the phrase looked like it could be dialect/slang for *Jarapachi nai ka* ("Do(n't) you have *jarapachi*?"), but the meaning of *jarapachi* remained unclear.

6 **FX:**
Sa! (effect of quick, sweeping movement)

1 **Sign:**
Zashiki-warashi Taisaku Honbu
Zashiki-warashi Command Center

Shachō:
Fū (sigh of fatigue)

- *taisaku*, frequently translated as "countermeasure(s)," is the word most commonly used for referring to "plans/planning" directed at resolving a problem of some kind. *Honbu* literally means "headquarters," and *taisaku honbu* refers to the "planning headquarters" — i.e., "command center."

2 **Employee:**
Sha- shachō! Taihen desu!
"Mr. President! It's unbelievable/Crazy!" (PL3)

Shachō:
Nan da? Shakkin-tori ka? Mō nani mo kowakunai zo.
"What is it? Creditors? Nothing scares me anymore." (PL2)

- *nani mo* combines with a negative later in the sentence to mean "not anything."
- *kowakunai* is the negative form of *kowai* ("scary/frightful").
- *zo* is a rough/masculine particle for emphasis.

3 **Employee:**
Kabu-ka ga kyū ni agari-hajimemashita! Taihen na ikioi desu!
"Our stock prices have suddenly started going up! The pace is incredible!" (PL3)

Shachō:
Nani?!
"What?!" (PL2)

- *taihen* earlier referred to a "terrible/troublesome" situation, but it can in fact refer to any momentous/astonishing development, including positive ones. In these two frames it has the meaning of "amazing/incredible."

4 **OL:**
Kakuchi de seihin ga urehajimete-imasu!
"Our products are starting to sell all across the country!" (PL3)

Employee:
Nanii?! Zaiko ga zenbu haketa?!
"Wha-a-t? All our inventory is sold out?" (PL2)

Employee:
Kabu-ka kyūtō! Nisen-en dai ni norimashita!
"Stock prices are climbing rapidly! They've risen to over ¥2,000!" (PL2)

- *kakuchi* is literally "each land/area/territory," a term for "all regions/throughout the nation."
- *urehajimete-imasu* is from *ureru* ("[something] sells") plus the progressive ("–ing") form of *hajimeru* ("begin").
- *haketa* is the plain/abrupt past form of *hakeru* ("[merchandise] sells").

5 **Shachō:**
Zashiki-warashi ga modotte kita!
"The *zashiki-warashi* has come back!" (PL2)

Kachō:
Yattā!
"Alright!" (PL2)

- *yatta* is the plain/abrupt past form of *yaru* ("do"), so it literally means "(I/we/he) did it," but one of its most prominent uses is as an exclamation of joy, "Alright!/Yeah!/Hooray!" See Basic Japanese 13.

6 **Employees:**
Banza–i! Banza–i! Banza–i!
"Hooray! Hooray! Hooray!" (PL2)

1

Sound FX:
Jarapachi jarapachi pachi pachi
(sound of abacus)

- *jarapachi* combines two sounds associated with the abacus. *Jara(-jara)* represents the rattling/clattering of many beads together, as when the abacus is prepared for a calculation by shaking the lower beads to the bottom and pressing the upper beads against the top with the sweep of a finger. *Pachi* represents the "click/snap" of individual abacus beads being flicked up or down as the calculation proceeds.

2

Narration:
Ōkido-kun no katsuyaku de, Taiyō Denki wa, mata, moto no kakki o torimodoshimashita.
As a result of Mr. Ōkido's good work, Taiyō Electric once again regained its former vitality. (PL3)

- *katsuyaku* refers to activity directed at a good purpose: "heroics/good work(s)."
- *moto no* = "the original/former"
- *torimodoshimashita* is the PL3 past form of *torimodosu* ("take back/recover").

3

Narration:
Soshite, kaku shain wa dentaku o yame, jarapachi, tsumari soroban o tsukau yō, o-fure ga deta no deshita.
And it was decreed that all employees should stop using electronic calculators and (instead) use *jarapachi*, that is to say, abacuses. (PL3)

- *yame* is a continuing form of *yameru* ("quit/cease"): "quit and . . ."
- *yō* is an abbreviated form of *yō ni*, "so that." When followed by *iu* ("say") or another verb indicating speech/communication, *yō (ni)* essentially makes the preceding sentence into a command.
- *o-fure* refers to an "official notice/decree." The honorific prefix *o-* is not quite obligatory but almost always used. *Deta* is the plain/abrupt past form of *deru* ("come/go out"), so *o-fure ga deta* = "a decree came out" → "it was decreed."

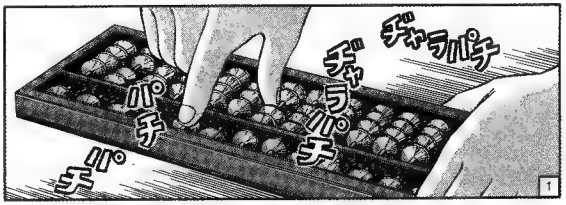
4

Sound FX:
Pachi pachi
Click click (sound of abacus beads)

Ōkido:
Bōnasu gojukkagetsu bun. Kore de kekkon dekiru zo.
"A bonus of 50 months' pay. Now I can get married." (PL2)

Sound FX:
Jarapachi jarapachi
(abacus sounds)

Hanamura:
Sore de ogotte moraeru bun ga kore dake to . . .
"And of that (bonus) I can get you to treat me to lunch/dinner with this much." (PL2)



Sound FX:
Pachi pachi
Click click (sound of abacus beads)

- *ogotte* is the *-te* form of *ogoru* ("treat [someone] to food/a meal"), and *moraeru* is the potential ("can/able to") form of *morau* ("receive"). *Morau* after the *-te* form of a verb implies the speaker/subject "receives" the action, or has the action done for him/her, so *ogotte morau* means to "be treated (to food/meals)."
- *sore de ogotte moraeru* is a complete thought/sentence ("I can be treated with that"), modifying *bun*, which here means "part/portion" → "the part of that with which I can be treated to food/meals." *Ga* marks this as the subject.
- *kore dake* looks like "only this," but its idiomatic meaning is "this much" — without any feeling that it is limited to "only" so much.

Toriyama Akira's

Dr. スランプ

Dr. Slump

When it first appeared in the weekly manga magazine *Shōnen Jump* in 1980, *Dr. Slump* was an immediate hit, soon leading to an animated TV series. Dr. Slump is the nickname of the character Norimaki Senbei, an inventor whose ingenious creations provide the basis for much of the (slapstick) humor in the series. Even though the doctor is normally portrayed as a slightly nerdy-looking klutz, there is a lecherous side to his nature which apparently enables him to take on a completely different appearance when he spots an attractive woman. He sucks in his gut, straightens his posture, and attains a handsome youthful look that makes him almost unrecognizable. He has yet a third countenance when he gets angry, which is fairly often.

The manga is named for Dr. Slump, but the main character is undeniably Arale (written アラレ in Japanese, this would normally be romanized as *Arare*, but Toriyama has chosen the English spelling *Arale*), an incredibly strong android that Slump creates in the first episode and then passes off as a real girl. Arale's supposed "age" is thirteen, but she acts more like a six-year-old with super powers, unintentionally wreaking havoc wherever she goes. The stories are set in *Pengin Mura* ("Penguin Village"), a remote area in the countryside where pigs talk and fish fly through the air carrying "scuba" tanks full of water to breathe. Slump's wacky inventions, including such things as time machines, spaceships, and x-ray glasses, provide plenty of opportunity for Arale to have adventure and cause mayhem.

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The artist, Toriyama Akira, uses a style of drawing which deforms proportions but retains or even emphasizes small details. His debut work was entitled *Wonder Island*, but his first big hit was *Dr. Slump*. After ending *Dr. Slump* in 1984, he began work on the immensely popular *Dragon Ball*, which is still running.

鳥山　明

アラレ誕生！の巻

Title: アラレ 誕生！ の 巻
Arare Tanjō! no Maki
(name) birth of episode
The Episode in which Arale is Born

- the normal Romanization of アラレ is *arare*, but this manga artist has chosen to spell his character's name *Arale*. In line 2 we will use the standard Romanization since that is the best way to represent the pronunciation most consistently, but we will use Arale as the character's English name in the final translation.
- *maki* literally means "scroll," and . . . *no maki* is a term for "episode/chapter" that ultimately goes back to the time when stories were written on scrolls, and each scroll would typically contain a single chapter/section. With bound books the term came to mean "volume," still often containing only a single chapter, and with the transition to periodicals and TV the term took on the meaning of "episode." . . . *No maki* has a slightly old-fashioned feel to it, somewhat akin to early English novels with chapter "titles" like: "Chapter the First, Wherein Our Hero is Born."

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Doctor
則巻千兵衛
1
キュイーン…
2
ふあ…
3
ああ…
4
ムニュムニュ…
5
あ～～～
たいくつ……
先にクビをつくるとうるさくてかなわんな…
6

1

Mailbox: Doctor 則巻 千兵衛
Dokutā Norimaki Senbē
doctor rule/nori-wrapped rice cracker
(family name) (given name)
Dr. Norimaki Senbē

- 則 *nori* means "rule/law," but the author is making a pun on 海苔 *nori*, the seaweed that comes in sheets, familiar to many as the outside covering used in the *nori*-roll type sushi known as *norimaki* in Japanese. Since *Senbē* is a pun on 煎餅 *senbei* ("rice cracker"), though, the doctor's name is a pun not on the sushi but on rice crackers that come wrapped with *nori*. The element 兵衛 was traditionally a part of many "first" names, including names that come from numbers like 一兵衛 *Ichibē* and 十兵衛 *Jūbē*, so 千兵衛 *Senbē* (*Sen* = 1,000) actually looks very much like a proper name.

2

Sound FX: キュイーン キュイーン
Kyuiin kyuiin
(high-pitched motor sound, like a dentist's drill)

3

Girl: ふあ . . .
Fua . . .
(beginning of yawn)

4

Girl: あああ . . .
aaa
(yawn)

5

Girl: ムニュ ムニュ
Munyu munyu
(effect of indistinct sounds following yawn)

6

Girl: あ～～ たいくつ
Ā– taikutsu
(interj.) boredom
"I'm bored!" (PL2)

Dr. Slump: 先に クビ を つくると うるさくて かなわん な。
Saki ni kubi o tsukuru to urusakute kanawan na.
first neck/head (obj.) if/when make noisy/bothersome-(cause) hard to take (colloq.)
"When you make the head first, the noisiness makes it hard to take."
"If you make the head first, it's so noisy you can't concentrate." (PL2)

- *kubi* is literally "neck," but it's used in many cases where English speakers would say "head," including when speaking of a disembodied/decapitated head.
- *to* after the plain form of a verb can give a conditional "if/when" meaning.
- *urusakute* is the *-te* form of *urusai* ("noisy/bothersome/pesky/obnoxious"). The *-te* form is used here to indicate the cause/reason for what follows.
- *kanawan* is a contraction of *kanawanai* ("be no match for/be unable to take"). The *-te* form of an adjective followed by *kanawan(ai)* means "it's too (adjective) to bear/to put up with."
- *na*, a mostly masculine equivalent of *ne*, is here used as a kind of self-confirmation: "that's the way it is, isn't it?" — implying he wishes he had done things differently.

よし
ちょっと
右手を
うごかして
みてくれ
はい
7
ドスッ
よいしょ
8
あ…
…あ
……
9
ちょっと
うごかしゃ
え――んだ！
ちょっと！
あ
目が
でてる
10
あ～～
死ぬかと
おもった
…
11
オッパイ
ペッタン
コ……
うる
さいっ！
12

7

Dr. Slump: よし、 ちょっと 右手 をうごかしてみてくれ。
Yoshi, chotto migite o ugokashite mite kure.
okay/all right a little right hand (obj.) please try moving
"Okay, try moving your right hand a little." (PL2)

Girl: はい。
Hai.
yes/okay
"Okay." (PL3)

- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it") or that the time is right for someone else to do the action ("okay, go ahead/start").
- *ugokashite* is the *-te* form of *ugokasu* ("move"), and *mite* is the *-te* form of *miru* ("see/look at"). A form of *miru* after the *-te* form of a verb can mean either "try/attempt (the action indicated)" or "do (the action) and see what results."
- *kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command, "(do it), please /(do it), will you?" Requesting/commanding with *-te kure* is masculine; females would add an honorific *o-* to make it *-te o-kure*, or use just the *-te* form by itself.

8

Girl: よいしょ。
Yoisho.
(interj.)
"Oomph." (PL2)

Sound FX: ズムッ
Zumu!
Thump (dull sound of fist landing in his crotch)

- *yoisho* is an interjection used when lifting a heavy object or doing something else that requires a particular exertion of energy.

9

Dr. Slump: あ . . . あ . . .
A . . . a . . .
"Ohh . . . ohh . . ."

10

Dr. Slump: ちょっとうごかしゃ えー ん だ! ちょっと!
Chotto ugokasha e– n da! Chotto!
a little if move good/enough (explan.) is a little
"It's enough to move it just a little! A little!"
"You just have to move it a little! Just a little!" (PL2)

Girl: あ、 目 が でてる
A, me ga dete-ru.
(interj.) eyes (subj.) are protruding
"Hey, your eyes are bulging out." (PL2)

- *ugokasha* is a contraction of *ugokaseba*, a conditional "if" form of *ugokasu* ("move [something]"). *E–* is a dialect/slang version of *ii/yoi* ("good/okay"), and *-ba ii* makes an expression meaning "it is enough to do . . ./all you have to do is . . ."
- *dete-ru* is a contraction of *dete-iru* ("is protruding"), from *deru* ("goes/comes/sticks out").

11

Dr. Slump: あ～～、死ぬ か と おもった。
A–, shinu ka to omotta.
(groan) die ? (quote) thought
"Ohhh, I thought I was going to die." (PL2)

- *shinu ka* is literally the question "will I die?" and *omotta* is the plain/abrupt past form of *omou* ("think"), so the sentence literally says "Ohh, 'Will I die?' I thought" → "I thought I would die."

12

Girl: オッパイ ペッタンコ。
Oppai pettanko.
breasts/boobs flat
"My chest is flat." (PL2)

Dr. Slump: うるさいっ!
Urusai!
noisy
"Shut up!" (PL2)

- *oppai* is a babytalk word for both "breasts" and "breast milk," and it's used as a slang word for "breasts/bust" by adult speakers as well.
- *pettanko* is a variation of *pechanko/peshanko*, slang words for "flat."
- *urusai!* when spoken sharply is equivalent to English "Shut up!/Be quiet!"

よ
ほ
ふう…
完成したか
……
ムニッ
14
いらん
ことを
すなっ!!
15
13
こわい…
わたしは
自分の才能が
こわい…
こんなに
完璧な
人間型
ロボットを
かんたんに
つくって
しまう
なんて…
はは
はかせ
!!
16
とべま
せん!!
ばたっ
17
べつに
とぶ
必要など
ないだろ
がっ!!
とべない
の……?
18

13

Girl: よ / ほ
Yo / ho
"Yo . . . ho . . ." (meaningless sounds she makes as she tries to get the hang of walking)

14

Dr. Slump: ふう . . . 完成した か。
Fū . . . Kansei shita ka.
(sigh) completed ?
"Whew. Finished, is it?"
"Whew. I guess that does it." (PL2)

- *kansei* is a noun for "completion" and *kansei shita* is the plain/abrupt past tense of its verb form, *kansei suru* ("complete/finish"). *Ka* literally asks a question, but it is purely rhetorical.

Girl: ムニッ。
Muni! (effect of making face)

15

Dr. Slump: いらん こと すなっ!!
Iran koto su na!
unneeded thing don't do
"Cut that out!" (PL2)

- *iran* is a contraction of *iranai* ("unneeded/unnecessary"), the negative form of *iru* ("need/needed"). *Iran(ai) koto* is literally "an unnecessary thing."
- *su na* is a contraction of *suru na*, "don't do." *Na* after the plain/non-past form of a verb makes an abrupt prohibition/negative command, "don't."

16

Dr. Slump: こわい。 わたし は 自分 の 才能 が こわい。
Kowai. Watashi wa jibun no sainō ga kowai.
is scary/frightful I/me as-for myself 's skill/genius (subj.) am scared/fearful
"It's frightful. As for me, my genius is frightful."
"It scares me. My own genius scares me." (PL2)

Dr. Slump: こんなに 完璧な 人間型ロボット を かんたんに つくって しまう なんて。
Konna-ni kanpeki-na andoroido o kantan-ni tsukutte shimau nante.
this much perfect human-type robot (obj.) easily make completely (quote)
"To think I could so easily make such a perfect android!" (PL2)

Girl: は、はかせ!!。
Ha- hakase!
"Do-doctor!" (PL2)

- *kowai* ("scary/frightful") is an attribute of the thing that is feared, so that thing is marked with the subject marker *ga* — i.e. it's as if you always say "X is scary to me" rather than "I am scared of X."
- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. *Jibun no* makes it possessive: "my/his/your/their/etc."
- the word *andoroido*, from English "android," is given alongside kanji and kana that clarify the word's meaning: "human-type robot."
- *tsukutte* is the *-te* form of *tsukuru* ("make/create"). *-Te shimau* after a verb implies the action was done and is irreversible, often implying regret, but here it's more a feeling of surprise/excitement that he has actually achieved his goal.
- *nante* is a colloquial quotative form that implies the situation described is a surprise/hard to believe.
- *hakase* can refer to anyone with a doctoral degree, but as a term of address it's perhaps most typically used with scientists/engineers/inventors — especially those who are not also teachers/professors (*sensei*).

17

Girl: とべません!!
Tobemasen!
"I can't fly!" (PL3)

- *tobemasen* is the negative of *toberu* ("can fly"), from *tobu* ("fly").

Sound FX: ばたっ
Bata!
Bam! (sound of falling flat on floor, a slapstick effect)

18

Dr. Slump: べつに とぶ 必要 など ない だろ がっ!!
Betsu-ni tobu hitsuyō nado nai daro ga!
[not] particularly fly necessity/need something like not exist surely/probably (emph.)
"Something like the need to fly doesn't particularly exist, surely."
"Why the blazes should you need to fly?!" (PL2)

Girl: とべない の?
Tobenai no?
can't fly (explan.-?)
"I can't fly?" (PL2)

- *betsu-ni* combines with a negative later in the sentence to mean "not particularly."
- *daro* is a shortened *darō*, which makes a conjecture, "is probably/surely"; *ga* after this conjectural form provides emphasis like "surely must (be) . . ." or "surely must not (be) . . ."
- questions are commonly asked with the explanatory *no* in colloquial speech, especially among female speakers.

では
おなかから
ミサイルが
ドド――ッ!
と
でんっ
19
じゃあ
どうやって
悪と
たたかったら
いいの
かしら
やっぱし
女の色気
……
20
だれが
悪と
たたかえ
ちゅ――た!!
なんだ
なんだ
あれ?
21
あたし
目が
わるいの
かな…
へ?
22
はかせの
カオが
ヘンテコ
リンに
みえるの
なにっ
そりゃあ
いかん!!
23

19

Girl: では、 おなか からミサイルが ドドーッ! と?
De wa, onaka kara misairu ga dodo–! to . . .
then/in that case stomach/belly from missile (subj.) (shuddering FX) (quote)
"Then do missiles (come) roaring out of my tummy?" (PL2)

Dr. Slump: でんっ!
Den!
not come out/emerge
"No!" (PL2)

- *onaka*, essentially meaning "abdomen," can refer variously to "stomach/intestines/uterus/etc.," each of which also has a more technical name. Since it's a little girl speaking we've translated it with the nursery word "tummy," but *onaka* in Japanese is not a nursery word, and occurs widely in adult conversations without any humorous intent (though more among females than males).
- *misairu* is a katakana rendering of English "missile." *Dodō!* is an FX word for a weighty/massive object falling, collapsing, or otherwise causing the ground and everything around it to shudder/tremble. In this case it represents the vibrations and noise of a missile taking off.
- *den* is a contraction of *denai*, the negative of *deru* ("come/go out"). *Deru* or a synonym is implied at the end of the girl's sentence.

20

Girl: じゃあ、 どうやって悪 と たたかったらいい の かしら? / やっぱし 女 の 色気?
Jā, dō yatte aku to tatakattara ii no kashira. / Yappashi onna no iroke?
then/in that case how doing evil with if fight is good/fine(explan.)I wonder after all female 's seductiveness
"Then how am I supposed to fight with evil, I wonder? With my womanly charm?" (PL2)

Dr. Slump: だれ が 悪 と たたかえちゅーた?!
Dare ga aku to tatakae chūta?
who (subj.) evil with fight (quote)-said
"Who said (you were supposed) to fight with evil?!" (PL2)

- *jā* is a contraction of *dewa* ("then/in that case").
- *yatte* is the *-te* form of *yaru* ("do"), so *dō yatte* = "doing how?" → "how?"
- *tatakattara* is a conditional "if" form, and *tatakae* is the abrupt command form, of *tatakau* ("to fight/battle [with]").
- the expression . . . *tara ii* is literally "is good if . . . ," but in a question like this it means "what/who/how/etc. should I . . ." or "what/who/how/etc. am I supposed to . . ."
- *yappashi* is a colloquial variation of *yappari/yahari* ("after all").
- *chūta* is a contraction/variation of *to itta*, the quotative *to* plus the plain/abrupt past form of *iu* ("say").

21

Girl: あれ?
Are?
(interj.)
"Hey!" (PL2)

- *are* is an interjection of surprise/bewilderment at something unexpected/abnormal.

Dr. Slump: な、なんだ?
Na- nan da?
wh- what is it?
"Wh- what?" (PL2)

22

Girl: あたし 目 が わるい の かな?
Atashi me ga warui no ka na?
I/me eyes (subj.) bad/dysfunctional (explan.) I wonder?
"I wonder if there's something wrong with my eyes?" (PL2)

- *atashi* is a variation of *watashi*, used mostly by female speakers.

Dr. Slump: へ?
He?
(interj.)
"Huh?" (PL2)

23

Girl: はかせ の カオ が ヘンテコリンに みえる の。
Hakase no kao ga hentekorin ni mieru no.
doctor/you 's face (subj.) strange/weird appears/looks (explan.)
"Your face looks weird." (PL2)

Dr. Slump: なにっ? そりゃあ いかん!!
Nani!? Soryā ikan!
what as for that no good/won't do
"What? That won't do!" (PL2)

- Japanese speakers often refer to their listener by name or title when English speakers would use "you."
- *hentekorin ni* is the adverb form of *hentekorin(-na)*, a slang variation of *hen(-na)*, "strange/weird."
- . . . *ni mieru* = "looks/appears (like)"
- *soryā* is a contraction of *sore wa* ("as for that"), and *ikan* is a contraction of *ikenai*, "is no good/it won't do."

これは？
キ
へ!?
じゃあこれ…
ン
ぜんぜんちがうなあ…
え…とこれ…
タ
マ
わ——よくみえる！
ま まさかジョウダンでやっとるんじゃな…ないだろな…!!
？
あ！キングコングだ！
だまれっ!!

24 **Dr. Slump**: これ は?
Kore wa?
this as-for
"What's this?" (PL2)

Eye Chart: あほんだら ばか / マヌケ ボケカス ダ
Ahondara baka manuke bokekasu da
idiot fool blockhead/moron dimwit
IDIOTFOOL/MORONDIMWIT (PL1)

- the eye chart is made up of insults. *Ahondara* is a fancy *aho*, "idiot/fool/blockhead," and the other words all mean pretty much the same. *Manuke* differs a bit from *aho* and *baka* in implying the person is not so much a "jerk" as he is missing something upstairs → "halfwit/moron." *Bokekasu* comes from *boke*, which implies the person's lights have dimmed or he has gone loco/senile, so you could say it's closer to *manuke* than the others.

25 **Girl**: キ
Ki

26 **Dr. Slump**: へ?! / じゃあ、 これ。
He?! / *Jā,* *kore.*
(interj.) then/in that case this
"Huh? / Well, then, what's this?" (PL2)

27 **Girl**: ン
n

28 **Dr. Slump**: ぜんぜん ちがう なあ。え...と、これ。
Zenzen chigau nā. E to, kore.
completely different/wrong (emph.) let's see this
"Not even close. Let's see, (how about) this?" (PL2)

- *zenzen* is usually followed by a negative for the meaning "(not) at all/completely (not)," but it's also used with words whose meanings can be thought of as essentially negative, like *chigau* ("different/wrong" = "not the same/not right"). In recent years young people have begun using *zenzen* more freely with non-negatives, but it will probably be quite a while before such uses are fully accepted.
- *e to*, or more typically *ē to*, is a pause/hesitation word like "Uhh/well/let's see."

29 **Girl**: タ / マ
ta / ma

30 **Dr. Slump**: ま、まさか ジョウダン で やっとる ん じゃな、ない だろ な!!
Ma- masaka jōdan de yatto-ru n ja na- nai daro na!
surely not joke as are doing (explan.) is not perhaps/I suppose (colloq.)
"Su- surely you aren't doing this as a joke, are you?"
"I don't suppose you're pulling my leg by any chance, are you?" (PL2)

- *masaka* followed by a conjectural ending *(darō/deshō)* means "surely not/not by any chance."
- *yattoru* is a contraction of *yatte-oru,* equivalent to *yatte-iru* ("is/are doing") from *yaru* ("do").
- *daro* is a shortened conjectural *darō* ("is perhaps/probably/I suppose").
- *na* is a mostly masculine equivalent of *ne*, which seeks confirmation from the listener.
- he suspects she's joking because she has spelled out the word *kintama*, slang for "testicles/balls."

32 **Girl**: わー、 よく みえる!
Wā, yoku mieru!
(exclam.) well/clearly is visible/can see
"Wow, I can really see!" (PL2)

- *yoku* ("well") is the adverb form of the adjective *ii/yoi* ("good/fine"), so *yoku mieru* means "can see well," or in this case, "can see clearly."

33 **Girl**: あ! キングコング だ!
A! Kingu Kongu da!
(exclam.) King Kong is
"Ack! It's King Kong!" (PL2)

Dr. Slump: だまれっ!!
Damare!
be quiet
"Shut up!" (PL2)

- *damare* is the abrupt command form of *damaru* ("become quiet/fall silent") → "Shut up!"

あれ？どっかいくんですか？
いつまでもオレのパジャマをきとるわけにはいかんだろ…
SLUMP
34
ミンクのコート？
おまえつまらんことしっとるなあ……
SL
36
服なんかをかってきてやるからちょっと留守番しててくれ
SL
35
え……とあれはかったしこれもかった……
あとは……
SLUMP
THE DEPARTMENT
38
50%OFF
なんでも5割引セール
・オムツからミサイルまで
37
下着…か……
SLUMP
39

34 **Girl**: あれ？ どっか いく ん です か？
Are? Dokka iku n desu ka?
(interj.) somewhere go (explan.) is/are ?
"Oh, are you going somewhere?" (PL3)

Dr. Slump: いつまでも オレの パジャマ を きとる わけにはいかん だろ。
Itsu made mo ore no pajama o kitoru wake ni wa ikan daro.
forever I/me 's pajamas (obj.) be wearing can't very well probably/surely
"You can't very well go on wearing my pajamas forever." (PL2)

- *dokka* is a contraction of *dokoka*, "somewhere."
- *ore* is an informal/rough, masculine word for "I/me"; *no* is possessive, so *ore no* = "my."
- *kitoru* is equivalent to *kite-iru* ("am/is/are wearing"), from *kiru* ("put on/don/wear" for clothing that involves putting arms through sleeves).
- *ikan* is a contraction of *ikanai*, negative of *iku* ("go"), and . . . *wake ni wa ikanai* is an idiomatic expression meaning ". . . is out of the question" or "I/you/he can't very well . . ."

35 **Dr. Slump**: 服 なんか を かってきてやる から、ちょっと留守番しててくれ。
Fuku nanka o katte kite yaru kara, chotto rusuban shite-te kure.
clothes things like/etc. (obj.) buy-and-come-(favor) because/so a little (please) be watching house
"I'll go buy you some clothes and things, so you stay here and watch the house awhile." (PL2)

- *nanka* is a colloquial *nado* ("things like/such as"); *o* marks *fuku nanka* as the direct object of *katte kite yaru*.
- *katte* and *kite* are the *-te* forms of *kau* ("buy") and *kuru* ("come"), so *katte kite* is literally "buy and come," but the *-te* form of a verb followed by *kuru* is often equivalent to English "go do" — in this case, "go buy."
- *yaru* after the *-te* form of a verb implies the speaker is doing the action for the benefit of/as a favor to the listener or someone else — "do for you/her/them."
- *rusu* refers to someone's, or everyone's, "absence from home," and *ban* means "watch/guard." *Rusuban shite-(i)te kure* is from *rusuban (o) suru* , which refers to the act of staying behind to watch the house while the others are away. *Kure* after the *-te* form of a verb makes an abrupt request or relatively gentle command.

36 **Girl**: ミンク の コート？
Minku no kōto?
mink of coat
"A mink coat?" (PL2)

Dr. Slump: おまえ つまらん ことしっとる なあ。
Omae tsumaran koto shittoru nā.
you unimportant/worthless thing know (colloq. emph.)
"You sure know a lot of things you don't need to know." (PL2)

- *omae* is a fairly rough, masculine word for "you."
- *tsumaran* is a contraction of *tsumaranai*, which basically implies something is of no interest/importance. Part of the implication here, though, is that she knows more than he wants her to know.
- *shittoru* is a contraction of *shitte-oru*, a colloquial equivalent to *shitte-iru* ("know[s]"), from *shiru* ("find out/come to know").

37 **Signs**: THE デパート
Za Depāto
The Department (Store)
なんでも 5割引 セール / • オムツ から ミサイル まで
Nandemo gowaribiki sēru / • Omutsu kara misairu made
anything/everything 50%-off sale / diapers from missiles to
Everything 50% Off! From Diapers to Missiles

- *depāto* abbreviates *depātomento sutoa*, the cumbersome katakana rendering of English "department store."
- In this usage *wari* means "tenth," so *gowari* is "five-tenths/50%." *-Biki* is from *hiku* ("subtract/take away" — the *h* changes to *b* for euphony), so *gowaribiki* = "50% off." *Waribiki* is also used by itself (i.e., without a number before it) to mean "discount."

38 **Dr. Slump**: え . . . と、あれ は かったし、これ も かった。 / あと は . . .
E . . . to, are wa katta shi, kore mo katta. / Ato wa . . .
let's see that as-for bought and this also bought remainder as-for
"Let's see, I bought this, and I bought that. All that's left is . . ." (PL2)

- *shi* is a conjunctive particle, "and," for connecting two clauses. It can't be used between two nouns, just as *to*, the particle for "and" between two nouns, cannot be used to connect two clauses.
- we reversed the order of *are* ("that") and *kore* ("this") in the translation to give the more usual English word order, ". . . this and . . . that."

39 **Dr. Slump**: 下着 . . . か。
shitagi . . . ka.
underwear ?
". . . underwear, I guess." (PL2)

- the question indicated by the particle *ka* is strictly rhetorical. The question form is often used like this as a kind of self-confirmation when a person has realized/figured out something, with the feeling of "So it's . . . , is it/I guess / it seems."

そ…
そうだ！
41
こまった…
オレ
なんか
かえば
ぜったい
変態あつかい
される…
ランジェリー
コーナー
40
……と
それから
口紅です
ね？
はは…
妻に
たのまれ
ましてね
42
さっ
43
いらっしゃい
ませ
おにあいの
ワンピースが
ありますよ
婦人服
コーナー
わたしが
きるわけ
ないでしょ！
母への
プレゼント
です!!
44
なるほど
では
わたしが
お見立て
しましょう
45
ありがと
ございま
ましたー
46

40

Dr. Slump: こまった。オレ なんか が かえば ぜったい 変態 あつかい される。
Komatta. Ore nanka ga kaeba zettai hentai atsukai sareru.
be in a fix I/me someone like (subj.) if buy absolutely/certainly pervert treatment will be done/given
"What a fix! If someone like me buys it, I'm sure to be treated as a pervert." (PL2)

Sign: ランジェリー コーナー
Ranjerii Kōnā
Lingerie Corner

- *komatta* is the plain/abrupt past form of *komaru*, "to be faced with a problem/caught in a tight spot." It serves as an exclamation of distress/uncertainty when faced with a problem you're not immediately sure how to solve: "Oh no!/What a fix!/Now what?/Bummer!" See Basic Japanese #15.
- *nanka* is a colloquial *nado* ("something/someone like").
- *kaeba* is a conditional "ifform of *kau* ("buy").
- *atsukai* is the noun form of *atsukau* ("treat/handle"), and *sareru* is the passive form of *suru* ("do"). The expression . . . *atsukai sareru* means "be treated/regarded as . . ."

41

Dr. Slump: そ… そう だ!
So- sō da!
th- that way is
"Th- that's it!" (PL2)

- *sō da* (literally, "[it] is so") is often used like an exclamation at the beginning of a statement to express a sudden realization/thought/idea, like "Oh, I know/that's it!"

42

Salesperson: …と、それから 口紅 です ね?
. . . to, sorekara kuchibeni desu ne?
and also/after that lipstick is isn't it?
". . . and also some lipstick, right?" (PL3)

Dr. Slump: はは、 妻 に たのまれまして ね。
Ha ha, tsuma ni tanomaremashite ne.
(nervous laugh) wife by was requested (colloq.)
"Huh huh, my wife asked me, you know." (PL3)

- *to* means "and" when connecting two nouns, so . . . *to* implies she has listed several other items.
- *sorekara* is literally "from that" → "after that" → "next/also/finally."
- her *ne* seeks confirmation from the listener, "that's right, isn't it?" On the other hand, there's not really anything in his statement she can confirm, so his *ne* is more like an English "you know," which doesn't ask for confirmation so much as a sympathetic ear.
- *tanomaremashite* is the PL3 *-te* form of *tanomareru* ("be asked to do a favor"), from *tanomu* ("ask a favor"). A *-te* form can be used for explanations like this because one of its functions is to give a reason/cause.

43

FX: ささっ
Sasa!
(effect of swift movement)

44

Sign: 婦人服 コーナー
Fujin-fuku Kōnā
women clothing corner
Women's Apparel

Salesperson: いらっしゃいませ。おにあいの ワンピース が あります よ。
Irasshaimase. O-niai no wan piisu ga arimasu yo.
welcome (hon.)-becoming one-piece-dress (subj.) have (emph.)
"Welcome to the store. We have some dresses that would look terrific on you." (PL3)

Dr. Slump: わたし が きる わけ ない でしょ! 母 へ の プレゼント です!!
Watashi ga kiru wake nai desho. Haha e no purezento desu!
I/me (subj.) wear situation/reason not exist surely mother to of present is
"It couldn't possibly be that I will wear it. It's a present to my mother!"
"It's not for me! It's a present for my mother!" (PL3)

- *irasshaimase* is the polite command form of the PL4 verb *irassharu* ("come"). Shopkeepers use the word to welcome those who have come into their shop.
- *niai* is a noun form of *niau* ("becomes/befits/suits").
- *arimasu* is the PL3 form of *aru* ("have/exist in a place" for inanimate things).
- . . . *wake nai desho* (or *deshō*) is an expression literally meaning "the situation of . . . surely cannot/would not exist" → "can't possibly be/do/have . . ." Even though he speaks with PL3 endings, the short *desho* makes it feel quite abrupt, almost like he's saying "It's not for me, you fool!"

45

Salesperson: なるほど。では、わたし が お見立て しましょう。
Naruhodo. Dewa, watashi ga o-mitate shimashō.
I see in that case I (subj.) (hon.)-choosing shall do
"I see. Then let me make the selection for you." (PL4)

- *naruhodo* expresses one's understanding of what has been said: "I see/indeed/really."
- *o-mitate shimashō* is the volitional ("I shall . . .") form of *o-mitate suru*, a PL4 form of *mitateru* ("choose/select").

46

Salesperson: ありがと ございましたー。
Arigato gozaimashita–.
"Thank you very much." (PL4)

トイレット
47
ぴり
48
ぴ。
49
ぞ～～～
キュッ キュッ
50
ああくそっ！なさけない…！
51
アホかあの店員！
母へのプレゼントにセーラー服おくるバカがおるかっ!!
52
こ…これじゃ変態そのものじゃないか…!!
53

47

Sign: トイレット
Toiretto
Toilets

On Paper Roll: ようこそ いらっしゃいませ!
Yōkoso irasshaimase!
A hearty welcome!

- more typically "toilet" is rendered as トイレ *toire* in katakana.
- *yōkoso* derives from *yoku*, the adverb form of *ii/yoi* ("good/fine"), and is a word for emphasizing greetings of "welcome."
- in gestures, a thumb-up refers to a boyfriend/male romantic interest, and a little-finger-up refers to a girlfriend/female romantic interest. Needless to say, these are not typical signs for distinguishing men's and women's restrooms.

48

Sound FX: ぞりぞり
Zori zori
(the "scraping" sound from shaving with a blade)

49

Sound FX: カパ
Kapa
(effect of snug-fitting wig, or any snug-fitting item, "popping" into place)

50

Dr. Slump: ぞ～～
Zō–
(effect of shuddering)

Sound FX: キュッキュッ
Kyu! kyu!
(the slight sound of the lipstick rubbing against his lips)

- *zo!* typically represents a chill from either fear or cold, and lengthening the vowel adds emphasis. He is apparently shuddering inwardly at the sight of himself dressed up as a woman.

51

Dr. Slump: ああ、くそっ! なさけない!
Ā, kuso! Nasakenai!
(interj.) (curse) pathetic/wretched
"Ah, damn it all! Is this pathetic or what?!" (PL1-2)

- *kuso!* is used widely as a curse of chagrin at moments of adversity. Since it literally refers to "excrement," it is undeniably crude, but it's not considered objectionable/unprintable to the extent of its English counterparts.
- *nasakenai*, when said of oneself or one's own situation, means "pathetic/disgraceful."

52

Dr. Slump: アホ か、あの 店員!
Aho ka, ano ten'in!
idiot/crazy ? that salesperson
"Is that salesperson out of his mind?" (PL2)

Dr. Slump: 母 へ の プレゼントに セーラー服 おくる バカ が おる かっ!?
Haha e no purezento ni sērā-fuku okuru baka ga oru ka!
mother to for present for/as sailor suit/middy uniform give fool (subj.) exists ?
"Does a fool exist who would give his mother a middy uniform for a present?"
"What fool would give his mother a middy uniform for a present?!" (PL2)

- *sērā-fuku* refers to the middy-style uniform worn by Japanese junior high and high school girls.
- *okuru* here would be written 贈る in kanji, and it means "give (as) a present."
- *haha e no purezento ni sērā-fuku okuru* is a complete thought/sentence ("give a middy uniform as a present to his mother") modifying *baka* ("idiot/fool").
- *oru* is equivalent to *iru* ("exist" for people and animate things).

53

Dr. Slump: こ... これ じゃ 変態 そのもの じゃないか!
(thinking) *Ko- kore ja hentai sono mono ja nai ka!*
th- this if it is perversion/pervert the very thing is it not?
"If (I go around like) this, I'm the very epitome of perversion!" (PL2)

- *sono mono* is literally "that thing," but idiomatically it means "the very thing." *Hentai sono mono* is like "the very essence/epitome of perversion."
- *ja nai ka*, contracted from *de wa nai ka*, looks like "isn't it so?" but in this case the question is purely rhetorical, making it into strong assertion.

あ…あの
あの
パンチー
ください…
パンチー
もじ
もじ…
54
はあ
……
……
あ…
あの…
これなど
よろしいか
と……
55
オレが
はくん
じゃ
ねえっ!!
56
あ
あらっ
!
やや
だ
あたしっ
たら!
ほほほほ…
ごめんな
さい!
57
なんか
男の子
みたい
あ～～～
えらいハジ
かいた……
もう ヒゲはえてる
59
58

54

Dr. Slump: あ...あの、あの パ、パンチー ください。パンチー。
A . . . ano, ano pa- panchii kudasai. Panchii.
uh uhh uhh pa- panties please panties
"Uh . . . urr . . . uhm, I'd like some pa- panties, please. Panties." (PL2)

FX: もじもじ
Moji moji
(effect of timidly/embarrassedly holding back from an action that seems too forward/bold)

Salesperson: はあ。
Ha.
"Ye-e-s?" (PL3)

- *hā* is a polite but uncertain *hai* ("yes").
- パンティー is how "panty" is usually written in katakana. パンチー has an unsophisticated/humorous feel.

55

Salesperson: あ . . . あの . . . / これ など よろしい か と . . .
A . . . ano . . . / kore nado yoroshii ka to . . .
uh uhh this something like good/fine ? (quote)
"Uh . . . urr . . . (perhaps) something like this (would be good.)" (PL3-4)

- *yoroshii* is a polite form of *ii/yoi* ("good/fine").

56

Dr. Slump: オレ が はく ん じゃねえっ!
Ore ga haku n ja nē!
I (subj.) wear (explan.) is not
"It's not that I will wear them!"
"They're not for me!" (PL2)

- *ore* is a rough, masculine word for "I/me."
- *haku* means "put on/wear" for apparel you put your legs or feet into/through, including all kinds of pants and hosiery/footwear.
- *n* is a contraction of explanatory *no*, and *ja nē* is rough, masculine slang for *ja nai* = *de wa nai* = "is not." The expression *n(o) ja nai* can literally be translated as "it's not (the case/situation) that . . ."

57

Dr. Slump: あ、あらっ! / や、やだ、あたし ったら! ほほほほ、ごめんなさい!
A- ara! / Ya- ya da, atashi ttara! Ho ho ho ho, gomennasai!
(interj.) (interj.) di- disagreeable I/me if speak of (fem. laugh) (apology)
"Oh, oh my! Ho- how crude of me! Tee hee hee, I'm so sorry!" (PL2)

- *ara!* is an interjection showing a sudden realization/awareness, "oh!/oh my!"
- *ya da* is a contraction of *iya da*, literally "is disagreeable/unpleasant." *Ttara* is a contraction of *to ittara*, a conditional "if/when" form of *to iu* ("say . . ."), so it literally means "if I speak of . . ." In colloquial speech, *ttara* can be used in place of *wa* to mark the topic, usually with a feeling of disapproval/beratement. His (her) syntax here is inverted. Normal order would be *atashi ttara ya da*, literally "as for me, I've been disagreeable."
- *gomennasai* is one of the most common ways to express an apology.
- *ho ho ho* generally represents a feminine laugh in Japanese.

59

Girl: なんか 男 の 子 みたい。
Nanka otoko no ko mitai.
somehow male (=) child is like
"I look/feel like a boy, somehow." (PL2)

Dr. Slump: あ〜、えらい ハジ かいた。
Ā–, erai haji kaita.
(interj.) terrible shame/embarrassment experienced/suffered
"Ahh, I experienced a terrible shame."
"Ahh, I really made a fool of myself." (PL2)

Narration: もう ヒゲ はえてる。
Mō hige haete-ru.
now/already mustache has grown
His mustache has already grown (back). (PL2)

- *nanka* (or *nanika*) means "something," but it's also often used idiomatically to mean "(is) somehow/vaguely/kind of ."
- *mitai* means "is like." In this case she probably means that the clothes make her "look like" a boy.
- *erai* literally means "eminent/important/great (person)," but it's also used colloquially as a broadly applicable emphasizer, like "great/considerable/terrible."
- *haji (o) kaita* is the plain/abrupt past form of *haji o kaku*, "experience/be put to shame" or "suffer ignominy/embarrassment" → "make a fool of oneself."
- *haete-(i)ru* ("has grown") is from *haeru* , the verb "sprout/grow" for things such as hair/grass/wings/teeth.

To be continued . . .

From *MadAd*, p. 10

味つけする	*ajitsuke suru*	season/flavor (*v.*)
甘い	*amai*	sweet
防虫	*bōchū*	anti-pest/pesticidal
防腐	*bōfu*	anti-decay/preservative
豚肉	*butaniku*	pork
大豆	*daizu*	soybean(s)
カリフォルニア	*Kariforunia*	California
国	*kuni*	country/nation
磨く	*migaku*	polish/mill (rice)
麦	*mugi*	wheat/barley
醤油	*shōyu*	soy sauce
たっぷり	*tappuri*	plenty/plentifully/amply
薬品	*yakuhin*	chemical(s)
輸出する	*yushutsu suru*	export (*v.*)

From *Midori-san*, p. 40

朝っぱら	*asappara*	early morning
普段	*fudan*	normally/usually
ひどい	*hidoi*	terrible
熱	*netsu*	fever
利用される	*riyō sareru*	be used

From *Visual Glossary*, p. 42

泡	*awa*	bubbles
導入する	*dōnyū suru*	introduce/bring in
はやる	*hayaru*	become popular/a fad
勝ちとる	*kachitoru*	obtain/secure/win
飼う	*kau*	keep (as pet or livestock)
検討	*kentō*	scrutiny/consideration
決する	*kessuru*	decide/determine
気付く	*kizuku*	notice/realize
効率	*kōritsu*	efficiency
空中浮遊	*kūchū fuyū*	levitation
満喫する	*mankitsu suru*	enjoy fully/have one's fill of
熱帯魚	*nettaigyo*	tropical fish
パソコン	*pasokon*	PC/personal computer
殺風景	*sappūkei*	bleak/drab
殺人的	*satsujin-teki*	murderous
新年	*shinnen*	a/the new year
正月	*shōgatsu*	New Year('s), the holiday
数日間	*sūjitsu-kan*	several day period
進む	*susumu*	progress/move forward
徹夜	*tetsuya*	staying up all night/all-nighter
浮かれる	*ukareru*	be festive/make merry
運	*un*	(good) fortune/luck
売り上げ	*uriage*	sales
わきまえる	*wakimaeru*	show discernment/restraint
世の中	*yo no naka*	world/society/life
予想	*yosō*	expectations
ゆとり	*yutori*	leeway/ease/comfort
残業	*zangyō*	overtime

From *After Zero*, p. 55

変化する	*henka suru*	change/vary
株価	*kabu-ka*	stock prices
活気	*kakki*	vigor/vitality
活躍	*katsuyaku*	activity/good work
見あたる	*miataru*	find/come across
見逃す	*minogasu*	overlook
見つける	*mitsukeru*	find
昔	*mukashi*	in the past/long ago
亡くなる	*nakunaru*	die
借金トリ	*shakkin-tori*	bill-collector/dun (*n.*)
信じる	*shinjiru*	believe/have faith
ソロバン	*soroban*	abacus
トラバーユ	*torabāyu*	job hunt
取り戻す	*torimodosu*	take back/recover
憑く	*tsuku*	possess/haunt/attach to

From *Dr. Slump*, p. 64

悪	*aku*	evil
ちがう	*chigau*	different/wrong
だまる	*damaru*	be quiet/stop talking
どこか	*dokoka*	somewhere
婦人	*fujin*	woman/women
服	*fuku*	clothes
5割引	*gowaribiki*	50% off
はえる	*haeru*	sprout/grow
ハジ (恥)	*haji*	shame/embarrassment
変態	*hentai*	perversion/pervert
ヘンテコリンな	*hentekorin-na*	strange/weird
ヒゲ (髭)	*hige*	mustache
必要	*hitsuyō*	necessity/need
色気	*iroke*	seductiveness/charm
いつまでも	*itsu made mo*	forever
自分	*jibun*	myself
ジョウダン (冗談)	*jōdan*	joke (*n.*)
完璧な	*kanpeki-na*	perfect
完成する	*kansei suru*	complete/finish
かんたんに	*kantan-ni*	easily
こわい	*kowai*	scary/frightful
口紅	*kuchibeni*	lipstick
右手	*migi-te*	right hand
ミンクのコート	*minku no kōto*	mink coat
ミサイル	*misairu*	missile
見立てる	*mitateru*	choose/select
思う	*omou*	think
オムツ	*omutsu*	diaper(s)
おなか	*onaka*	stomach/belly
オッパイ	*oppai*	breasts/boobs
男の子	*otoko no ko*	boy
留守番する	*rusuban suru*	watch/guard the house
才能	*sainō*	skill/genius
セーラー服	*sērā-fuku*	sailor suit/middy uniform
死ぬ	*shinu*	die
下着	*shitagi*	underwear
たたかう	*tatakau*	fight/battle (with) (*v.*)
店員	*ten'in*	salesperson/salesclerk
とぶ	*tobu*	fly
つくる	*tsukuru*	make/create
妻	*tsuma*	wife
うごかす	*ugokasu*	move (*v.*)
うるさい	*urusai*	noisy/bothersome/pesky
ワンピース	*wan piisu*	(one-piece) dress
わるい	*warui*	bad/dysfunctional
ぜったいに	*zettai-ni*	absolutely/certainly

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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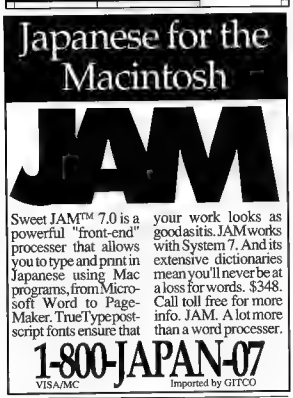
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American male, 32, seeks Japanese female 25-30 for correspondence, romance. Interests: music, travel, Japanese culture. Please respond in English, send photo. Christopher Dick, 45 Newell Road, #218, Palo Alto, CA 94303

American male, 24, seeks Japanese pen pals; will be visiting Tokyo next spring. Interests: Japanese language/culture, computers, art and music. Please write to Chris Barker, 425 West Broadway, #3A, New York, NY 10012

Chinese female student, 18, at US university likes Japanese culture, language, people, seeks Japanese pen pals (18-26). Write in English, easy Japanese or Chinese. Asai Li, 5015 16th Ave. NE #2, Seattle, WA 19805

American male, 33, seeks pen pals and friends to aid in Japanese study. Will assist with English & respond quickly to all letters. M. Boyd, PO Box 379, Fairton, NJ 08320

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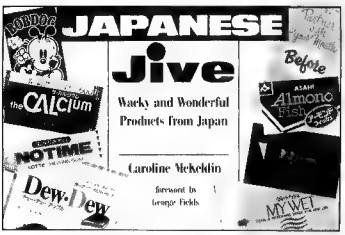

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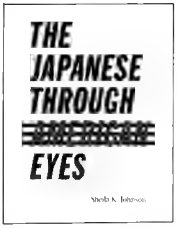

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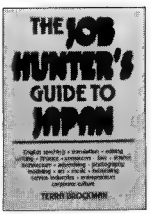

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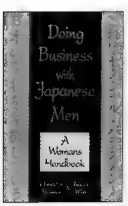

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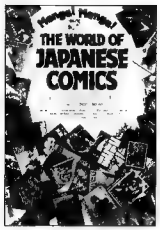

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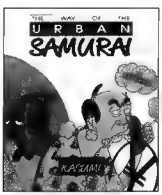

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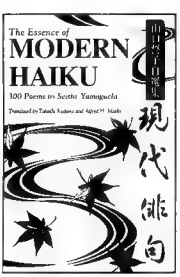

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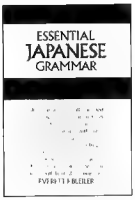

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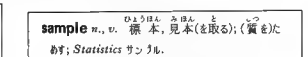

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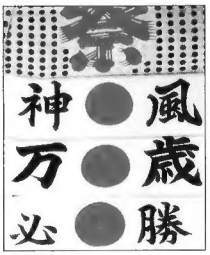

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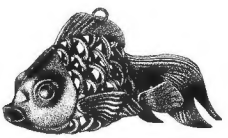

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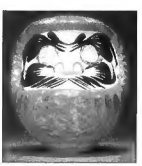

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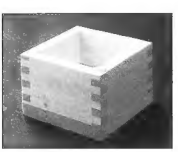

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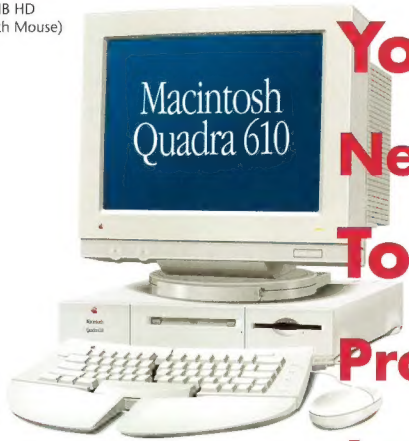

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As an extension to System 7.1, the Language Kit uses the operating system you already have. There is no need to store an additional system on your hard disk. The Japanese Language Kit also contains Kotoeri, the same, easy-to-use input method that is included with KanjiTalk 7.

Almost every major software program has a version that has been localized for Japanese. All you need to run them is the Japanese Language Kit and System 7.1. You can even use a non-localized program, such as Nisus 3.4, which takes advantage of WorldScript, Apple's new software technology. WorldScript simplifies the way in which a single operating system can support multiple languages.

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